MUSICAL COURIER

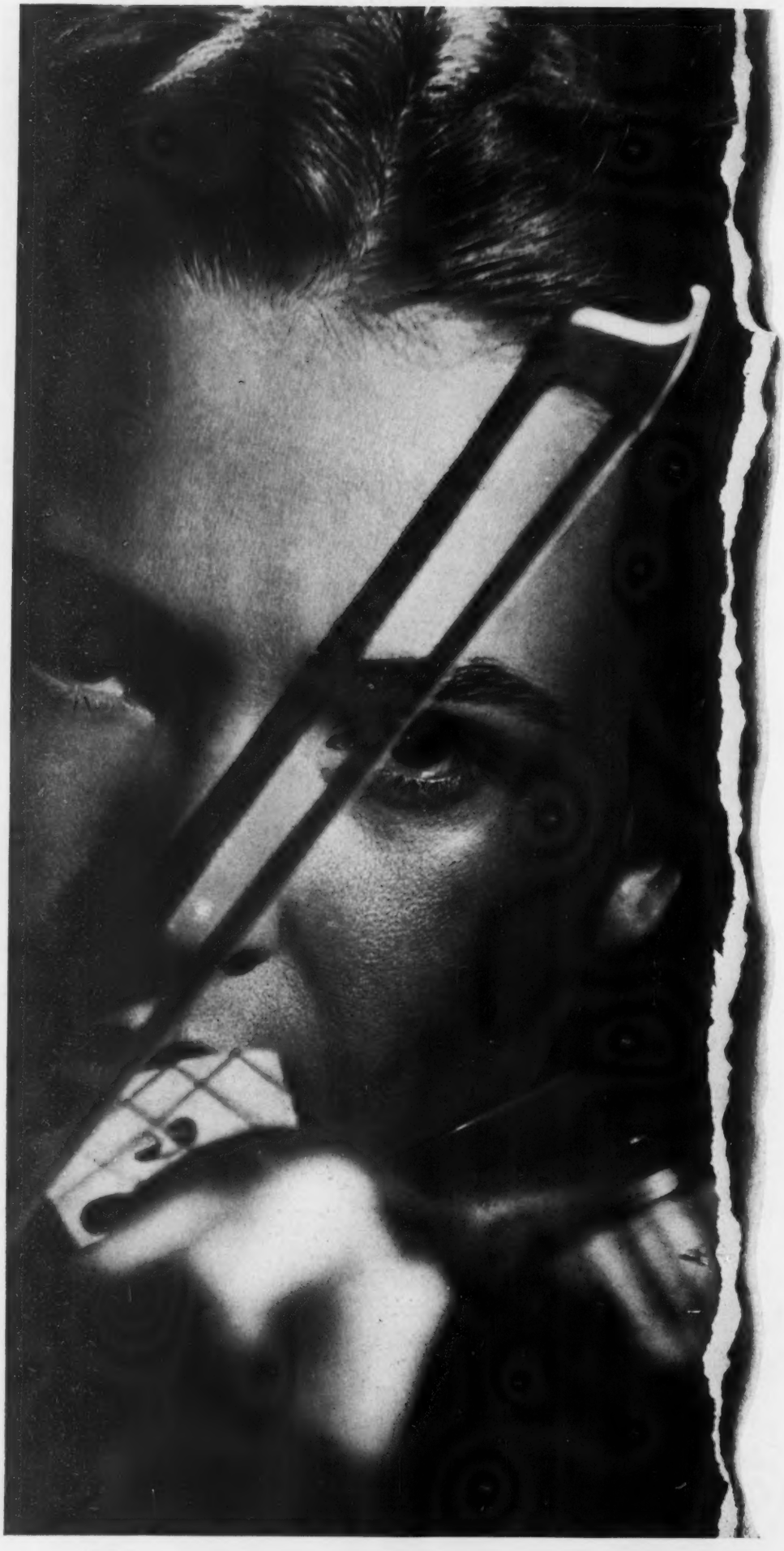
MARCH 20, 1944
20 cents

- A YANK LOOKS AT MUSIC IN BRITAIN
- BRUNO WALTER: A HALF-CENTURY FOR ART
- IS THERE A REAL AMERICAN STYLE TODAY?

BRUNO WALTER

Observing Golden Jubilee On the Podium In Opera and Symphony

Painting and photographic reproduction © by Max Raymer, New York. The background set is from a staging of last scene of Beethoven's Fidelio.



Leona Flood

VIOLINIST

"Indeed, her playing of the Paganini concerto suggested that she, like the composer, had made a secret pact with Satan."—EDWARD BARRY, *Chicago Tribune*

EXCLUSIVE MANAGEMENT

ALBERT MORINI

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MUSICAL COURIER

Whole No. 3088 NEW YORK, MARCH 20, 1944 Vol. CXXIX—No. 6

WLB Panel Calls Recording Ban A "Strike" and Urges Its Repeal

Suggests Union Members Be Ordered Back to Work—Petrillo Announces Plan to Appeal Any Final Action of Board to Courts

The first major setback of his career was handed James C. Petrillo, president of the American Federation of Musicians, when the special panel of the War Labor Board on March 12, by a 2 to 1 vote rejected his contentions against "canned music."

The panel recommended that the entire WLB in Washington direct the union to end its 19 months' "strike" and order the musicians back to work. Petrillo "pulled" them on Aug. 1, 1942.

Arthur S. Meyer was chairman of the panel with Gilbert E. Fuller representing industry and Max Zaritsky as labor's representative.

RCA-Victor and Columbia Recording refused to meet Petrillo's demands although Decca Records, Inc., and other companies finally signed agreements with him and have since been making records.

The A.F.M. has 10 days to file objections with the panel's conclusions with the WLB which then will either uphold or reject the three-man group's findings. Petrillo expressed doubt that the full WLB would go along with the panel and declared that if it does, the Federation would go to the Supreme Court in Washington. Only a decision by this court or a personal order by President Roosevelt, he said, would suffice to send his men back to make recordings.

Panel's Conclusions

The panel at the outset held the matter to be a labor dispute and contended it had jurisdiction. It then held that "no present important unemployment of musicians exists". After reviewing sound films, wired music and other mechanized products, it concluded that none of these has "greatly decreased the employment of musicians." Zaritsky, in some of these instances, dissented.

Probably the most important ruling in this "employment" contention held that "the union's criterion that a member not working full time on music is unemployed, is untenable." Approximately two out of three union members, it was found "do not depend upon music for a livelihood." Furthermore, the panel ruled, "the union has offered no statistics, no specific objectives and no organic plan to support its demand for funds to relieve unemployment." Zaritsky dissented on this, holding to the union definition of unemployment.

Petrillo received a bit of support in the conclusion of the panel:

"Should copyright legislation be secured, sound social policy would not prevent all or part of the resulting royalties from going to the union, under proper safeguards, for the benefit of unemployed musicians instead of going to the well-paid musicians who make the recordings." Fuller dissented on this holding that direct payments to a union were unsound for labor and industry alike, because this might result in a "slush fund" to keep present union officers in power. Zaritsky dissented in the ruling that the WLB "should not direct that the companies pay money to the union for its unemployment fund."

Opera Board Adds Six Members

In order to "achieve wider national representation," in the words of its chairman, Cornelius N. Bliss, the Metropolitan Opera Board of Directors has elected six new members from various parts of the country. The new directors are Mrs. Harold N. Cooledge of Atlanta, Ga., former president of the Atlanta Music Club; H. Wendell Endicott of Boston, Mass., president of the Boston Opera Association; Thomas S. Gates of Philadelphia, Pa., president of the University of Pennsylvania and a member of the opera association's executive committee in Philadelphia; Arthur L. Kramer of Dallas, Tex., president of the Dallas Grand Opera Association, and George A. Martin and Thomas L. Sidlo of Cleveland, Ohio, both representing the Northern Ohio Opera Association, of which Mr. Sidlo is chairman.

Cleva to Direct Chicago Opera Next Fall

CHICAGO.—The Chicago Opera, which suspended activities for a season, will resume next autumn, with Fausto Cleva as general artistic director. Mr. Cleva will begin negotiations for engaging artists for the season at once. He was for ten years conductor of the Cincinnati Summer Opera and for the last two years of the San Francisco Opera. Previously he had been associated with the Metropolitan Opera as chorus-master and assistant conductor.

Aroldo Lindi Dies on Stage in San Francisco

SAN FRANCISCO.—A tragic close to the first act of Pagliacci came when Aroldo Lindi, tenor, collapsed while singing the arioso and died after being carried backstage at the War Memorial Opera House on March 8. The performance by the San Carlo Opera Company continued after a pause, the role of Canio being taken by Mario Palermo.

Mr. Lindi, whose real name was Gustav Harold Lindau, was born 55 years ago in Tunasma, Sweden, and began his operatic career in that country. He later sang in Italy, including La Scala, but in 1931 was barred from that theatre as a foreigner by Fascist ruling. He then sang with the Chicago Civic Opera Company, and later with touring organizations in the United States. He joined the San Carlo forces in 1934. Surviving are his wife and a son, Arthur Lindau, of the U. S. Army Air Forces.

Educators Map War Drive in St. Louis

ST. LOUIS.—The Music Educators National Conference held its annual convention here from March 2 to 6. A very large attendance included delegates from many parts of the United States, Canada and even South America.

Dr. Charles Seeger, chief of the Music Division of the Pan American Union, discussed music relations between the Americas. Among other prominent musicians heard in the panel discussions were Roy Harris, William Schuman and Geoffrey O'Hara, composers. Problems of wartime service in music were among the chief topics.

There were many interesting musical features, among them the appearance of a chorus of 1,500, organized in one day by Robert Shaw, choral director for Fred Waring's Pennsylvanians, which was heard in a broadcast over NBC.

The sessions were presided over by Lila Belle Pitts, of New York, associate professor of music at Teachers College, president from 1942 to 1944. The new president is John C. Kendel, of Denver.

Stokowski Launches N. Y. City Symphony

Municipal Center Ensemble Makes Successful Debut in Series of Concerts

Symphonic and recital events in New York held vital interest as March opened. A new major orchestra bowed when Leopold Stokowski launched the New York City Symphony at the Music Center, with striking results. Toscanini resumed the baton of the NBC Symphony. In addition to the New York Philharmonic under Rodzinski, concerts of novel content were given by the Boston Symphony under Koussevitzky, the Philadelphia Orchestra, led by Ormandy, and the National Orchestral Association, under Barzin.

March 6 (New York Center).—The much heralded New York City Symphony Orchestra (made up of some 80 men and women) sponsored by the recently opened Center, and led by Stokowski, made its initial bow through the agency of Bach's arranged G minor Fugue, Beethoven's Seventh, Stravinsky's Firebird Suite and Virgil Thomson's The Plow That Broke The Plains. It is too early to pass final judgment on the new symphonic body, but with Stokowski's talents as a drillmaster, he has already made his players into a meritorious ensemble, despite comparatively few rehearsals. There was technical correctness as a basis of the performances, the tone had warmth, and the dynamics were managed smoothly. Roman Totenberg is the gifted and authoritative concertmaster. In the exacting Stravinsky Suite, the orchestra reached its best virtuosity. Stokowski was his wonted musically searching and stimulative self. Thomson's score has adroit fashioning and pictorial appeal and made a hit with the auditors, who showed enthusiasm also for everything else during the evening. Stokowski made a speech after the close of the program. The concert was repeated next afternoon at 5.30 p.m. for workers who cannot attend evenings.

(*Please turn to page 12*)

New Admissions Tax to Be Effective on April 1

Beginning April 1, the new 20 per cent tax on admissions to concerts opera, ballet and theatrical performances will be effective. This is part of the tax bill recently passed by Congress over a Presidential veto. The previous rate was 10 per cent.

OPERA STARS JOIN RED CROSS DRIVE

as Volunteer Block Canvassers. Standing, left to right, Sigmund Gottlober, chairman, Foreign Language Press Division, for Greater N. Y.; Bidu Sayao, soprano, and Lauritz Melchior, tenor. Seated, Rose Bampton, soprano, and W. Lawrence McLane, chairman, Manhattan Block Canvass.

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Sixty-Fifth Year
March 20, 1944

A Yank Looks at Music in Britain

By LT. HAROLD C. SCHONBERG

"The English," says an Army Information booklet, "cannot make a good cup of coffee. Neither," it continues, "can we brew a good cup of tea." I don't know. I've had many a good cup of coffee in England and many a good cup of tea in America. It's easy to play up minor differences in national characteristics, but people are people, and as far as our two countries go, there are fewer points of departure than most people think. Especially now, when half of the Americans are "I say"-ing and "old chap"-ing one another, and an ever increasing percentage of Britons are saying "O. K." And chewing gum. What price international solidarity?

The booklet is silent about the state of music in England. I can describe it by one word: feverish. Not too different from ours in nature, but much more intense. Never in history have so many people been clamoring to get into concerts. Old-timers say that the situation is unprecedented and unnatural. Nearly all types of music flourish: one never could get a seat at the Sadlers Wells Opera, the ballet season is sold out for weeks in advance, and solo recitals in the provinces, much less London, make it unnecessary to keep the box office open for more than one day. Above all, orchestral concerts are in demand, which is just as well, because the shortage of soloists and instrumentalists makes for few individual recitals. England, the size of a few of our northeastern states, supports at least a dozen full-size symphony orchestras, all working furiously.

Musical Plenty, But Little Variety

And all, apparently, engaged in performing the same repertoire. In nine days recently there were eight performances of the "Emperor" Concerto and three of the Tchaikovsky; in London one performance comes right on the heels of another. Managers shrug their shoulders and are unanimous in declaring that the public will not attend if it does not get its favorites. An old story, and one we are prepared to dispute, although there are some factors different from what occurs in the usual state of affairs.

Much of the public seems to be a new one, consisting of people who for the first time have money to spend on concerts; and, say the managers, they know what they want and demand it. Not even the spell of a big soloist can fill the house if the concerto is relatively unfamiliar. Naturally, nine out of every ten concerts feature a soloist, and nine out of those ten soloists are pianists.

For some reason pianists are the most popular form of musician in England. There are not nearly enough to meet the demand, and those in action may have many more engagements than can be fulfilled. A very well known pianist has stated that when the war is over he will not look at his instrument for six months and then start working on his repertoire again. Anyone who can play the Schumann, Tchaikovsky or "Emperor" concertos need not worry about the future for a long time to come.

Scarcity of Artists

A number of admirable pianists are in circulation, but the census of first-rate violinists, singers and conductors is wofully low. Most of the European artists are in America, as are some of England's own, and there are not enough left to cope with the present state of affairs. The roster of those most active here would read something like this: Conductors—Barbirolli, Wood, Boult, Sargent, Hambourg, Fistoulari, Lambert. Neel, Harrison, Whyte, and Warrack. Pianists—Moiseiwitsch, Hess, Solomon, Kentner, Joyce, Lamond, Pouishnoff, Hambourg, Lympany, Smith, Sellick and Curzon. Violinists—Pougnet, Sammons, Haendel, and Beard. Singers—Teyte, Hammond, Cross, Baillie, Turner, Zifado, Booth, Noble, Van Der Gucht, and Pears. Many of the above are true artists, but only a few have an "international" reputation.

Nowadays, when all of England's available manpower is mobilized, one does not expect or look for finished performances, and it is a miracle that most of the concerts are so competently presented. Breath-taking, never-to-be-forgotten interpretations are not heard; at the same time it is not often that music is mishandled. Audiences are not critical and do not bother to compare with pre-war standards, but troop enthusiastically to hear their favorites. An indication of the activity—it may have been customary before the war, but still seldom is seen in America—is the presence of hoardings (billboards) and other outdoor advertisements announcing future concerts. On that day when I shall ride in a New York subway and see announcements of future Town Hall concerts, complete with programs, I shall know that the musical millennium has arrived!

Broadcasts Are Boon

In view of the musical blitz, it may seem going out of the way to look for faults when one complains of the quality of most of the programs, but the present trend appears unhealthy. Week after week of the same material is too much. There is much criticism of the British Broadcasting Corporation, and it has been a great factor in packing people off to concerts. Yet, looking over last week's edition of the Radio Times, I see the following items: A Britten Symphony and Handel Concerto Grosso (recorded), a half hour of Bruckner and a Mozart Quartet (recorded), two rare Schubert Overtures, Turina's B minor Trio, works by John Ireland, the violin concerto of Delius, a piano recital by Moura Lympany, an hour of recorded chamber music, Dvorak's Second Symphony, Balakireff's Thamar, Glazounoff's First Symphony, works of Rameau and Dvorak, a Mozart Divertimento, and Prokofieff's First Violin Concerto. Not an uninteresting compilation—and I have omitted works of a more familiar nature. The one hitch is that about half the music is presented during the afternoon, when honest folk like myself are on duty or at work.

In several places an attempt is being made to present music of a more enterprising nature. Curiously, it is the orchestras outside of the London area that play the more interesting items. In London, Wigmore Hall features concerts of contemporary chamber music, song and instrumental recitals. There one also gets the opportunity of hearing British products. One of the most energetic schools of modern composition is active here, and in Vaughan Williams, Bax, Ireland, Walton, Bliss, Rubbra and Lambert, the British have a group of composers who are the equal of any. The B. B. C. is more generous in presenting their work than American broadcasting companies are toward our composers. I have not had the opportunity of attending any of the National Gallery concerts that Dame Myra Hess started, but they are reputed to be among the best in the land.

Concert Audiences Smoke

More concert halls are needed. The London Symphony Orchestra is forced to play in various theatres, such as the Cambridge. Queen's Hall went in the blitz, and the only remaining one of comparable size is the Royal Albert Hall, claimed to be the largest in the world. To give an indication of its size, the top tiers have been closed, thus reducing the seating capacity to a paltry 7,000 or so. The acoustics, barring a few unpleasant echoes, are not much different from those in Madison Square Garden, and, indeed, there is superficially not too great a difference between the structures.

Attending a concert there, in these days, is not unlike what an American Legion Convention at the Tower of Babel must have been. The hall is invariably crowded, and before the concert starts, the audience is a noisy, colorful affair, predominantly in uniform. One realizes with something of a shock that nearly all of England's young women and a good percentage of the older ones have traded their old attire for much grimmer (and perhaps even more becoming) apparel. French, Norwegian, Polish and Slavic tongues are heard, as men from different armies covertly examine each other's apparel and bearing. Attendants scurry up and down the aisles hawking programs for sixpence, on the cover of which (the programs, not the sixpence) is a notice permitting smoking—cigarettes only. (At Sadlers Wells and other smaller houses, tea is served at one's seat during intermission.) The seats, downstairs, at any rate, are comfortable swivel affairs; Americans must adopt them, and also the habit of smoking during concerts. Not too many smoke, though. Once the concert gets under way, every eye is focused on the stage and the audience is very attentive. It is a very appreciative and demonstrative audience also, and if the soloist does noble work, there are cheers and bravos. After some time here this writer simply cannot understand where the myth about the British reserve and lack of humor originated.

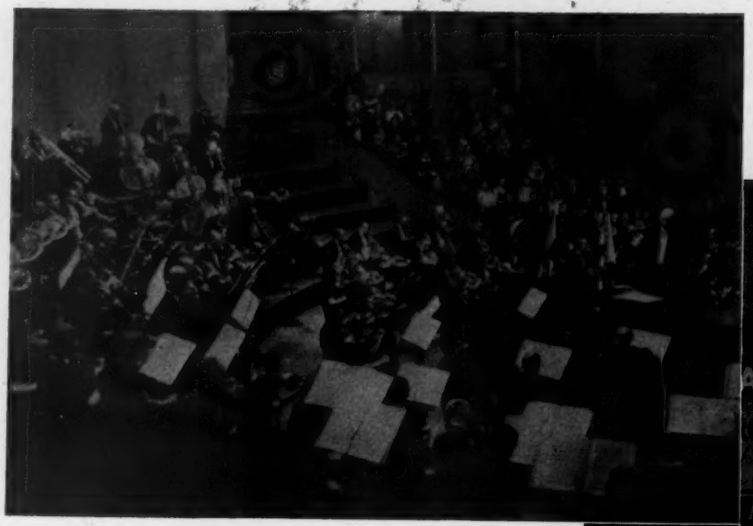
New Orchestra Formed

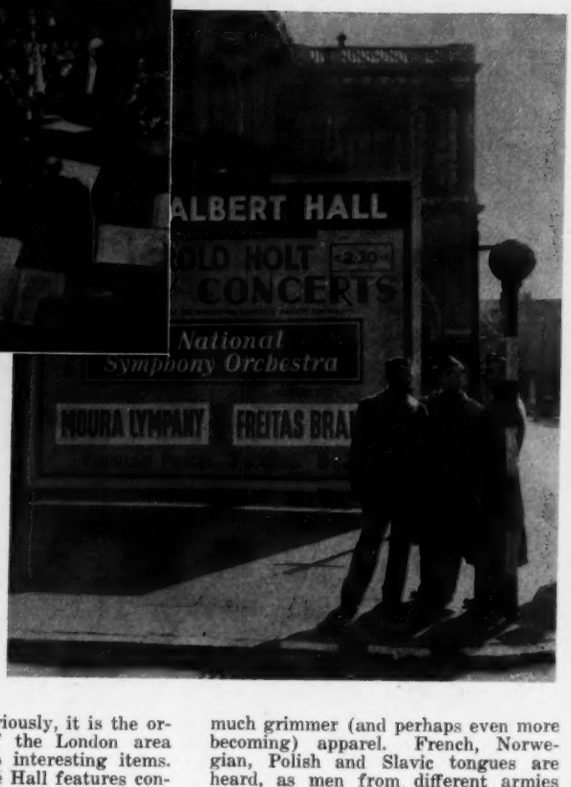
At Albert Hall I heard two concerts of the National Symphony Orchestra, about which little is known in America. It is a new organization founded by Sidney Beer, and its genesis is not unlike that of the NBC Orchestra. The best first-desk men available were engaged, and potentially the orchestra stacks up as a fine organization. Unfortunately there is no permanent conductor, and the group must accustom itself to a different leader each week, which is not the best practice for any orchestra, much less a new one.

The concerts I attended, presented by Harold Holt, were directed by Charles Hambourg and John Hollingsworth, a young man who was making his first major appearance. The former is a cousin of the veteran pianist Mark Hambourg; like many of the men he

(*Please turn to opposite page*)

SCENES INSIDE AND OUTSIDE ROYAL ALBERT HALL





A wartime audience listens raptly to orchestral music. At right, American soldiers scan announcement of future programs. (Photo of orchestra by BBC; outdoor scene, from British Office of Information, New York.)

FOR BRUNO WALTER

On the Fiftieth Anniversary Of His Debut As Conductor

By DR. JULIUS KORNGOLD

Former Music Critic, Vienna Neue Freie Presse

Los Angeles

I WISH to formulate my tribute in the beginning of this article. Bruno Walter's appearance was to me—next to that of Gustav Mahler—the most important experience in all the years of my contact with artists and musical personalities.

I regard Walter, the pupil and disciple of Mahler, as the latter's closest inheritor, in inspired and passionate absorption in the music he is producing, in his aim for extreme clarification and spiritualization.

Walter has even enriched this inheritance in certain respects. If Mahler was the conductor of the most subtle innervation, Walter is the one of a most intimate and thoroughly experienced cognition of music. His fanaticism in music does not repulse the human impact, as happened so often with Mahler. (One should not believe that a musical reproduction, with all technical perfection in tone and expression, does not need the participation of the warm devotion of the human being in the artist.)

In this respect Walter even at times has more to give, I feel, than Toscanini, whose individuality—enhanced to tyrannic enforcing of his intentions—sometimes makes him think more of himself and his conceptions than of his players and audiences. Walter thinks of both, but above all of the work, which he wants to appear in full beauty and complete emotional impact. . . .

Contrast With Von Bülow

Hans von Bülow "decomposed" the work he performed, as he himself said, in order then to reconstruct it as "composed," following his inner laws. This was a synthesis after the analysis, which with Bülow was, first and foremost, the result of his dissecting intellect.

Walter's analysis is primarily a product of his intuitive emotional force. This is what makes him the superb interpreter of Mahler's music, in which the last characteristic cannot be achieved by employing only sharp artistic intellectualism, as is the case with Furtwängler's interpretations of scores.

It is worth while noticing that Walter could find such a beautiful balance for what is felt as demoniac and satanic in Mahler's symphonies by preparing the redemption, so to speak, in advance. In this respect he proves himself an optimistic musician and conductor. (Mahler once spoke to me about certain moods in his symphonic music as "Satanic suggestions.")

Walter, however, expels Satan and only conjures—not without comforting the suffering being. How he leaps toward the sunlight, where Mahler's penchant for *naïveté* and almost folk-like figures evokes it! I should like to pose the paradox, if I dared, that even music written "in flats" gives the impression of "sharps" due to the inner glow in Walter's interpretation.

His Place as Opera Conductor

For the production of opera he brings with him a union of expressive ability and dramatic action which is highly uncommon. That is why he seems to me almost greater as an operatic than a concert conductor. One who feels strongly has already progressed half way to feeling dramatically. There is no incongruity if an optimistic groundfeeling approaches a tragi-dramatic tension, with the outlook of eventual solution.

A strange remark of Franz Schubert is related to us. He is supposed to have said that he knew no music which was not fundamentally sad. One is almost tempted to say that, contrary to this, every genuine music has for Walter a "happy kernel." Implicit in the fact of music being music, it sends its uplifting miracle of melody and tone into the world.

It goes without saying that this optimism makes Walter the exemplary interpreter of Mozartian or Italian operatic grace.

How I should have liked to have seen him as director of the Vienna Opera! How often, in full conviction, did I fight for it! Eventually he was called upon to be the authoritative advisor of the opera house, until too soon a brutal political upheaval, inimical to culture, wrote "finish" to his participation.

After a long career which brought him international importance as a conductor, could he expand still more with the passing years? He could—and has shown himself even further elevated by his new activity in America.

A tragic personal experience which affected him deeply had its artistic aftermath in his reproductions of such works as Fidelio and the "Eroica" Symphony—so that one could almost say that he discovered Beethoven anew for America.

He had come into a period in the American musical scene wherein the works of the young generation, based upon promising talents, strove valiantly. But nationalistic tendencies and imported modernistic influences (and perhaps also an inflated Russian influx) had somewhat deflected its development.

Some of the leading stars of the baton fail to sift through all possible musical resources and so do not find the right educative method. All the more conscientious, Walter stresses the great art of the past and upholds the banner of the "classic."

An anniversary—fifty years devoted to art—now induces him for the time being to lower the banner and to take a year's holiday. Let us hope that he will unfurl it again with renewed energy. There is almost no other artist who is more needed by the music of the Old World and the New.

LOTTE LEHMANN AND BRUNO WALTER, heard recently in a joint recital at Town Hall, New York, in which the soprano sang Schubert's Winter Journey cycle, with the conductor at the piano. Their Lieder programs were annual features at the Salzburg Festival before 1938.

DR. ARTUR RODZINSKI

By DR. ARTUR RODZINSKI

Musical Director, New York Philharmonic-Symphony Society

My heartiest congratulations to Bruno Walter on the occasion of the 50th anniversary of his debut as a conductor. As man and as artist, his personality and his work have left an indelible mark on the cultural life of Europe and the Americas.

I hope that he may continue active for many years to come, so that the growing generation of musicians may also have the opportunity to watch, to listen, and profit.

As Musical Director of the Philharmonic-Symphony Society, I salute in Mr. Walter a noble co-worker; as friend and fellow-conductor I extend to him affectionate good wishes on this brilliant milestone in his career.

By LOTTE LEHMANN

Soprano of the Metropolitan Opera and Eminent Liedersinger

A benefit concert brought my first experience with Walter at the piano. It was the prelude to a long series of beautiful recitals with him, in which the concerts themselves, as well as the preparation for them were a source of pure joy.

Bruno Walter is entirely in agreement with my conception of Lieder style. What understanding he has, of how a song should be built up, of turning it into a drama, giving it life, without ever overstepping the dividing line which leads from the purity of the Lied into the earthbound realm of operatic drama!

This was the secret of a harmonic union, when Walter and I met on the outwardly limited sphere of Lieder singing, a sphere outwardly limited but inwardly overflowing in richness of expression. I have learned much from Walter, received much stimulation from him and—what was almost more important for me—the confirmation of my own convictions.

Music in Britain

(*Continued from preceding page*)

conducts, he too is in the service, being a major in the British Home Guard. On his program were Elgar's Introduction and Allegro, the Brahms First Concerto, and the Sibelius Second Symphony. Solomon—first name or surname is never heard—was the soloist. He is a pianist who should be heard again in America at the first opportunity, as his previous visit was a brief one. His style is not heroic, and the big Brams concerto is not too well suited to his manner, which is one of delicacy, exquisite shading, and rigid control.

Making his first appearance since the war, by permission of the United States Army, Lt. Edward Kilenyi played the Liszt E Flat Concerto. He performed in the blouse and pinks of an Infantry Officer and Conductor Hollingsworth was in his uniform of a Sergeant in the R. A. F. Surely a symbolic partnership! Kilenyi had been excused from duty for one day; he rushed to London for a hasty rehearsal on the morning of the performance.

It very much looks as though a new musical public has been created here. Managers do not believe that after the war people will suddenly cease to attend, and are making their plans accordingly. If the expansion continues, there not only will be a chicken in every pot but a symphony orchestra in every back yard. Post-War planners, take notice!

A LETTER FROM ERICH WOLFGANG KORNGOLD

Dear Mr. Walter:

Please permit that the chorus of your admirers should be joined by the voice of a composer who not only gratefully remembers the many beautiful hours you have given him through your art, but who also was fortunate enough to be able to recognize and admire from childhood the mastery of your interpretation, on the occasion of your performances of his own works.

Playing the piano, you took part in the first performance of my Op. 1 in Vienna, a piano-trio written by me as a thirteen-year-old. In Munich you conducted the world-premieres of my first operas when I was only seventeen. Later in Berlin I was privileged to have my opera, The Miracle of Heliane, performed under your baton, when you grasped the subtlest meanings of the composer to the minutest detail. And more recently in America, which has become a new home for both of us, you brought to life my music to Shakespeare's Much Ado About Nothing.

In all these years of artistic collaboration, comprising over a quarter of a century, I never had to play my works for you, nor did we ever need to discuss tempi or nuances. Over and over again, you have moved me deeply when you materialized the ideal vision of the composer.

The secret of your unfailingly secure and natural art, which penetrates all the intimacies of the work and conveys their dramatic content, lies in your unique gift to read "between the lines" of the score, what no composer can ever put down in writing: the spirit of the work.

Dear Mr. Walter, on your fiftieth anniversary as a conductor, I send you my affectionate greetings. In admiration and friendship, yours,

Erich Wolfgang Korngold

USO Advisers Train 2,000 Men and Women Song Leaders

WASHINGTON, D. C.—Some 2,000 song leaders among men and women in uniform have been trained in a period of a little more than a year by the USO's ten music advisers, it was announced at a USO Music Advisers national conference held recently in the offices of the Joint Army and Navy Committee on Welfare and Recreation here. Members of the music staffs of the Army, Navy, and Coast Guard participated.

Dr. Raymond Kendall, USO Music Coordinator, who presided, said the present outlook is for more personalized services in order to meet the needs of outgoing combat troops and returning service men, and for the encouragement of organizing orchestras. He said a newly developed and important phase of USO advisory work is its cooperation with the Red Cross in the hospital recreation program. The USO distributed 3,500 amateur song kits during the past year and is now sending quantities of sheet music to all its clubs.

Commander Norvelle W. Sharpe and Lieut. Eleanor McKay of the Navy, Capt. Morris C. Rosenberry of the Army and Ensign Francis X. Clair of the Coast Guard told of significant highlights of the music programs of the services.

Seventy qualified musicians are now serving the Army as music officers, about one-half of them overseas, with increasing demands from overseas commanding officers for more music leaders, Capt. Rosenberry said. It is the job of these officers to assist in the development of song leader training programs with a view to having song leaders in every unit of the Army, with not less than two for every company. They also advise band leaders, dance units and other musical groups and assist in organizing and instructing soldier groups in playing small instruments such as the harmonica, ocarina, tonette and ukelele, all easily carried.

Army music materials now sent to troops all over the world, the Army officer said, include 100,000 V-DISC records of classical, semi-classical and popular music each month; Army Hit Kits of six popular songs each month (words and music), and Hymns from Home, leaflets of 12 non-denominational hymns and the 23rd Psalm, which are issued to the soldiers through the chaplains and put into K-Ration parcels. The Army also provides small music instruments, song books and other materials.

Meeting at Library of Congress

The conference closed with a joint meeting at the Library of Congress held with Dr. Harold Spivacke, Chief of the Music section of the Library and music advisor to the Joint Army and Navy Committee on Welfare and Recreation. William E. Spaulding, director of the Editorial Staff of the United States Armed Forces Institute for Correspondence Study, explained the institute program.

The Washington meeting was part of a four-day conference series which opened at National USO headquarters in New York. Adjustment of the USO music program to meet the needs of outgoing combat troops and returning soldiers was the subject of discussion at the New York sessions. David L. Danzig, USO program director, pointed to the shift in emphasis which had occurred during the last year, to suit the needs of seasoned soldiers soon to go overseas, and the ambulatory wounded and fit men who are returning to this country.

Dr. Kendall announced the appointment of Thomas Annett, former USO club director in Hutchinson, Kansas, as a new music adviser. Before entering USO work, Mr. Annett, who is a pianist, was chairman of the Music Department of Wisconsin State Teachers' College for 16 years.

Ann Arbor's 51st Festival to Open May 4

ANN ARBOR, MICH.—The 51st annual May Festival will be held in Hill Auditorium on May 4, 5, 6 and 7, it is announced by Charles A. Sink, president of the University Musical Society of the University of Michigan which sponsors the event. The Philadelphia Orchestra, with Eugene Ormandy conducting, will participate in all six concerts.

At the first Salvatore Baccaloni, bass, will be soloist with the orchestra; Kerstin Thorborg, contralto, and Charles Kullman, tenor, will be heard at the second. Saul Caston, Harl McDonald and Marguerite Hood will conduct the third program with Pierre Luboshutz and Genia Nemenoff, duo-pianists, soloists in Mr. McDonald's concerto for these instruments. The Festival Youth Chorus also will participate.

Mr. Caston conducts the fourth program with Bidu Sayao, soprano, as soloist. Nathan Milstein, violinist, and Gregor Piatigorsky, cellist, will be heard at the next concert, Mr. Ormandy conducting, in the Brahms double concerto. The festival concludes with a performance of Mendelssohn's oratorio, Elijah, with Rose Bampton, Thelma Von Eisenhauer, Lansing Hatfield, Mme. Thorborg and Mr. Kullman as soloists. Participating will be the University Choral Union, assisted by the University Women's Glee Club and Palmer Christian, organist. Hardin Van Deursen will conduct.

New Friends of Music Plan Mozart-French Series

The New Friends of Music plan sixteen concerts next season devoted to Mozart chamber music and chamber music and songs of France from the days of Louis XIV to the Impressionists. The only departure will be a Beethoven song program by Lotte Lehmann, held over from this season. Mozart sonatas for piano and violin will be played by Rudolf Serkin and Adolf Busch and by Claudio Arrau and Joseph Szigeti. Ten of this composer's quartets, his quintets, piano trios and piano quartets, serenades and divertimenti will be played by leading ensembles, including the Budapest, Gordon, Kolisch and Lener Quartets.

Among the French works to be heard are Couperin and Rameau scores for flute, viola da gamba and harpsichord, played by John Wummer, Eva Heinitz, and Ernst Victor Wolff. Debussy will be represented by his String Quartet; En Blanc et noir for two pianos, and Six Epigraphes for piano, four hands, the two latter played by Gaby and Robert Casadesus. Song cycles by Ravel and Fauré will be performed by Jennie Tourel and Martial Singher. Also to appear are Rosalyn Tureck, Mieczyslaw Horszowski and George Szell (his New York debut as a pianist), William Primrose and Milton Katims.

Detroit Re-engages Krueger And Plans Aid to Conductors

By AUGUST MAEKELBERGHE

Karl Krueger has been re-engaged to conduct the Detroit Symphony Orchestra for the next three years. Henry Reichhold, president, said that a concert season of 25 weeks is planned for 1944-45.

Mr. Krueger has announced a plan to "focus the attention of the American public upon the lack of opportunity for the growing American conductor." A contest is being organized by which the most gifted student chosen from each of four leading music schools in the East —the Eastman School of Music, Rochester, N. Y.; the New England Conservatory of Music, Boston; the Curtis Institute of Music, Philadelphia, and the Juilliard School of Music, New York —will be given an opportunity to conduct 15 to 25 minutes of one of the weekly programs between April 9 to 30 by 73 players from the Detroit Symphony, broadcast in the series under the sponsorship of Sam's Cut Rate, Inc., large local department store. Though the Orchestra itself will disband until the fall, Sunday night broadcasts will be played during the summer by this group.

Each of the four students will receive $100, plus expenses for his services. In addition, a prize of $1,000 in cash will be given by the Osnos Memorial Award to the one who is adjudged the winner by the committee and members of the orchestra. The winner will also be invited to conduct one entire broadcast.

The committee consists of Karl Krueger, chairman; Russell McLaughlin, music critic, Detroit News; J. D. Callaghan, music critic, Detroit Free Press; Charles Gentry, music critic, Detroit Times; Fowler Smith, supervisor of music in the Detroit Public Schools, and Bendetson Netzorg, of the Netzorg School of Piano.

Orchestra Series Successful

Save for the Reichhold-sponsored gallery concerts at the Art Museum, Detroit had been without a major orchestra for a year, when Krueger this season reorganized and rebuilt the orchestra to its present contingent of 92 members.

The concert series opened in October. Between the first and second events, 84 per cent of Masonic Temple Auditorium, seating 5,000, was sold in season subscriptions. And on several occasions during the season there were 100 per cent sell-outs, plus standing room.

The concert of Feb. 10, presenting Artur Schnabel, was such a sell-out; 90 persons had to be seated in the pit, and an additional 150 had to stand. The pianist played the Mozart concerto in B flat (K.595), and the Beethoven Concerto No. 4 in G Major. The orchestral portions of this program included Tchaikowsky's overture-fantasy, Romeo and Juliet, and Beethoven's Leonore Overture No. 3.

Patricia Travers, 16-year-old violinist, appeared with the Detroit Symphony on Feb. 17. She played the Vieuxtemps concerto in D minor with a mastery evoking the statement "Just like a man" from one of the prominent Detroit music leaders. Usually child prodigies can rattle off notes with steely tones and icy nuances, but with Miss Travers, one was never conscious of her age nor her prodigality. It has rightfully been said that artistry is ageless. It was a superb performance.

Orchestral numbers on the program included Weber's overture to Freischütz, Valbert Coffey's Virginia Reel (Taken from Henry Ford's old-time dance sheets) and Johann Strauss' Emperor Waltz.

The success of the orchestra this year, plus its excellent musical qualities developed by Karl Krueger, augurs well for subsequent seasons.

KARL KRUEGER and SGT. RICHARD BALDWIN, pianist, whom the Detroit Symphony conductor engaged for a recent appearance as soloist with that orchestra after hearing him play in a camp concert. The man with glasses is Dr. A. G. Studer, director of the Detroit Y.M.C.A. (Photo by USO, Detroit.)

Maine Liberty Ship Nordica Launched by Federation Head

SOUTH PORTLAND, ME.—Named for the late Lillian Nordica, Maine diva, a Liberty ship was launched here at the yards of the New England Shipbuilding Corporation on March 17. The sponsor was Mrs. Guy Patterson Gannett, president of the National Federation of Music Clubs. Doris Doree, young American dramatic soprano of the Metropolitan Opera, sang songs of Ethelbert Nevin and Mrs. H. H. A. Beach to open the launching ceremonies, and a double quartet from the Ensigns' School at Bates College, in Lewiston, was heard in the National Anthem as the ship started down the ways.

Philadelphia Orchestra Men Send Gifts to Russia

PHILADELPHIA.—A baton and a set of violin strings, contributed by Bruno Walter, guest conductor, were among the material donated by members of the Philadelphia Orchestra for their colleagues in Russia. Complete instruments, manuscript paper, mouthpieces and other musical paraphernalia were given by the musicians on Feb. 18 as they arrived for their regular Friday afternoon concert. The instruments will go to musicians in Russia where lack of material has forced cancellation of concerts.

Is There a Real American Style Today?

Contemporary American Music Platform—III

By Leonard Bernstein

In these days of self-conscious nationalism, people everywhere are concerned with the special attributes of each nation in the world. America, in this light, turns out to be an exciting, vigorous and progressive country. But most important (and most exciting), America is a youthful country.

In terms of music, this youth becomes a meaty matter for analysis. With our present perspective, we can discern fairly clearly a mere three generations of composers including the present budding group in their twenties or thirties. Behind them lies a generation of older men (now mostly in their forties or early fifties) who can be called the real founders of our American school. And behind them, the pioneers, many of them still with us. With a few exceptions, such as that of Ives, they seemed unable to escape the clutches of their Germanic influences, and despite every nationalistic effort, failed to create a truly American music.

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Our foremost composers then, are for the most part still relatively young men. But the more interesting fact is that the music of some of these men possesses in itself a quality of "youngness" which somehow parallels the youth of our country. And each of them in a completely different way.

Space limits preclude any comprehensive survey of actual cases. We can only point to a few salient characteristics of two typical "young" composers selected at random—with no wish to be arbitrary—: Paul Bowles (with the late Silvestre Revueltas, to make a Pan-American parallel,) and William Schuman.

The older Bowles becomes, the younger his music seems to sound. It is difficult to make this point, since one hears his works so very infrequently. He is best known as a theatre composer, in all varieties from Broadway shows to ballet. Revueltas the Mexican, who died not long ago in his forties, shared this theatrical flair, which is in itself an indication of a youthful point of view.

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But the youngness of the composition of both these men lies much deeper. The music is young in its *esprit;* in its often grim gaiety; in its reluctance to spin a long contemplative line; in its sharp, spicy colors, in its detachment from well-oiled, "professional-sounding" counterpoint, in its arbitrary harmonies (which is not to say arbitrary harmonic flow,) in its tendency to short forms, and in its indifference to philosophical pretentions.

Both composers favor small orchestral combinations, and out-of-the-way timbres; both have a penchant for wind instruments, as against strings; both find their most natural expression in rhythms and melodic figures rather than in sheer melodic line—which is to say that the music derives mainly from dance rather than from song. By application of these points to composers in general, one finds that they seem usually to fit into the category of the "young" composer.

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But every point outlined above is completely inapplicable to William Schuman—and Schuman is certainly writing some of the youngest and most vibrant music we hear today. He is the complete opposite of Bowles and Revueltas. His music is big, virile, serious, and eminently symphonic. He composes long melodic lines; he orchestrates in blocks of sound; he employs a formidable contrapuntal technic; he adheres to a rigid harmonic logic; he has no compunctions about expressiveness; he sings, rather than dances.

And yet there is no more youthful music than his in the world today. He presents a living aspect of the American spirit—a toughness; a boyish vigor; a sometimes boisterous good-humor; a broad, oceanic calm; and a passionate optimism. It is altogether another species of American youth; the antithesis of charm, of subtlety, of neurotic by-play, of prettiness, and of satire.

But who shall set up one case or the other as authentic? Isn't it just that antithetical element in every branch of American thought which enables us to draw the dialectic we call democracy?

FAR FROM THE SCENE OF BATTLE

and yet with ties that link it to the world struggle, the typical American home is the custodian of cultural and human standards that will have a share in shaping the art of the future.

Mexico Supports Opera

By VERNA CARLETON MILLAN

In spite of all dire predictions that the war would sharply curtail Mexico's musical activities, the contrary has proved true. 1943 turned out to be a gala year for music lovers, with all concerts packed. Even the Allied War Relief organizations have found out that there is no better way to raise funds these days.

Undoubtedly, the most important event of the winter was the second season of the Mexican National Opera. Last year, still in its experimental stage, this new opera company launched a series of ambitious productions before a somewhat skeptical world. Opera, we were told, could not be made to pay unless it was extravagantly financed by private backing. To this, the Nacional Opera replied that if other companies had failed, it was due not so much to insufficient backing, as the complete lack of an expert technical and artistic direction.

The National Opera, as now organized, is truly international, with well-known Mexicans, Americans and Europeans collaborating to make the venture an outstanding success. Beginning with Aida, superbly sung by Stella Roman and Frederick Jagel, with Carl Alwin as musical director, William Wymetal, stage director, Roberto Montenegro as scenic designer, all of the productions were notable for the admirable harmony that prevailed.

Notables From North Acclaimed

The Opera's plan of introducing outstanding singers from other countries has proved a brilliant one, for most of the young Mexican artists, while often rich in voice, somewhat lack experience and schooling. The presence in Mexico of stars from the Metropolitan and other foremost opera companies will in time prove a tremendous stimulus to native talent. Stella Roman, who carried the brunt of this season's leading feminine roles, found Mexico literally at her feet. Despite the strain of the altitude, which must inevitably affect a voice as delicate as her own, Roman triumphed as Tosca, as a poignant Elisabeth and a Mimi so sincere and unaffected that her curtain calls broke all records for operatic performances in Mexico.

The Opera was extremely fortunate in being able to contract also such important male stars as Frederick Jagel, Kurt Baum, Carlo Morelli, Mario Berini and Carlos Alexander. Due to previously made engagements that required his immediate presence back in the United States, Jagel was able to sing here in only one production, Aida, but his Rhadames was a truly compelling figure. Baum as Mario and Morelli in the role of Scarpia made Tosca one of the highlights of the season. The following week Baum was heard to even better advantage as Tannhäuser. His warm, rich voice, extraordinarily flexible, seemed to soar over the audience. Berini brought a charming, poetic quality to Rodolfo in La Boheme, an eternal favorite here.

Mexican Singers Feted

As for the Mexican singers, they are gaining in experience and poise so rapidly that one can sense their progress each week. Outstanding performances were given by Eugenia Rocabruna, who in spite of a somewhat delicate voice, possesses such an electrifying stage presence that she made Musetta a very real and enchanting personality. Venus in Tannhäuser was sung by Celia Garcia. From the very first note the audience felt itself in the presence of a veritable discovery. Why this dramatic soprano, gifted with one of the most beautiful natural voices we have heard in years, has not been given other roles, is a mystery. The Opera Company has also featured Josefina Aguilar, well-known Mexican soprano, who, whatever her virtues as a radio star—and they are many—no longer has an ideal voice or figure for stage performances.

Preparations are now under way for the 1944 opera season, with the company negotiating for other well-known stars. If last year can be taken as an example of what this new company can do, we may expect increasingly fine performances.

Concerts By Visitors

A somewhat novel concert program was inaugurated here this winter by the North American duo-pianists, Joana and Louise Leschin, invited to Mexico by the Department of Education as the first artists on a new Cultural Interchange project. As a rule, cultural projects are very worthy, though dreary affairs, but these two young American girls, who have concertized since childhood all over the world, gave two recitals in the Palace of Fine Arts that impressed the audiences deeply. They play with a technical brilliance, a sweeping force and self-assurance that belie their youth. Mexico hopes to see them again soon, for they are probably the best duo-pianists we have had here. Their varied program included works by Stravinsky, Tausig, Stanley Bate, and others.

Puerto Rico sent us its most popular violinist for two concerts here recently. José Figueroa is another very young musician, who plays as though he had several decades of musical experience behind him. As a matter of fact, he had extensive training and experience in Europe before the war, having played in a trio with his brothers. In programs composed of the works of Vivaldi, Bach, Lalo, Stravinsky and others, he proved himself more than a technician, for he has a mellow, haunting tone and a wealth of temperament that lies like a red, smouldering fire beneath each perfect note.

AN AMERICAN SINGER AT CHAPULTEPEC CASTLE

in Mexico City. Adelaide Van Wey, contralto, and her accompanist, Robert Noble Hill, go sight-seeing on a concert tour of Central America.

RADIO: NEWS AND VIEWS—

By VIVA

Arturo Toscanini has a birthday on March 25. He will be 77. This column salutes him, wishes him many happy returns of the day and thanks him for all the hours of pleasure he continues to give millions of listeners all over the world with his NBC broadcasts; and for the courage and vision he has shown in his sincere and many-sided activities in furtherance of the democratic cause.

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Half a league, half a league, half a league onward . . . That is what comes to mind at the mention of Shostakovich's Eighth Symphony, not only because the work symbolizes the Red Army's advance, but because the different stages of its progress from the composer's pen to its New York premiere have been dramatized in much the same way as the famous Six Hundred. Anyway, IT has its premiere April 2 at 3 p. m. over CBS by the New York Philharmonic Orchestra under Dr. Artur Rodzinski. Let's hope IT doesn't carry the analogy too far and ride "into the jaws of death." But that, of course, is up to the music critics.

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The Metropolitan Auditions of the Air are now in the throes of their second semi-finals. The first four semi-finalists were Harriet O'Rourke, coloratura soprano, Angelo Rafaelli, tenor, John Brooks McCormack, tenor, and Hugh Thompson, baritone. Competing in the second semi-finals are Regina Resnik, Jean Gibbons, Verna Osborne, Leone Scheuneman, Jeanne Parke, sopranos; Thomas Hayward, Morton Bowe, Leopold Simoneaux, tenors; Jean Browning, Lucille Cummings, Ellen Repp, contraltos; William Hargrave, Kenneth Schon and David Rochette, baritones. Bassos are conspicuously absent. The finals are scheduled for Mar. 26 and April 2. The group for these broadcasts will include four winners from all those named by the special board of judges. From these four the board will draw the winner or winners.

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This is a non-musical item. This column recently praised John Nesbitt for his feature on John Charles Thomas' Westinghouse program, which as John Nesbitt's Passing Parade, once had a special spot of its own. The Passing Parade returns to the air all by itself Mar. 28 and will be heard Tuesdays, Wednesdays and Thursdays at 7:15 p.m. EWT over CBS.

Arturo Toscanini, who celebrates his 77th birthday on March 25.

NATHAN MILSTEIN

Soloist on the Philadelphia Orchestra broadcast, March 25, CBS.

Edward Johnson, who announces the winners of Metropolitan Auditions of the Air, April 9, Blue Network.

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The finalists selected from the 58 competitors heard on the weekly broadcasts of the Los Angeles Philharmonic Young Artists' Competition over KFI, were presented in the finals of the contest on March 4, 11 and 18 broadcasts. They were Beatrice Bell, 18, Jeanne Sholtz, 19, Paulena Carter, 12, Warren Henry, 16, Margery Lamb, 17, Gloria Greene, 14, Natalie Kosches, 14, pianists; Eloise Roessler, 20, Elliott Fischer, 18, violinists; Robert Jamieson, cellist. Announcement of the winners will be made Mar. 25.

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Still another contest started its semi-finals March 19, when the Hour of Charm presented its first semi-finalist, Bernice Maledon, coloratura soprano, in the search for a Cinderella singer, "the Undiscovered Voice of America."

Harriet Van Horne, radio editor of the New York Telegram described her reaction to some of the preliminary auditions. In a side-splitting article, she declares that there must be a conspiracy afoot to revive My Hero for the Hit Parade. 1,637 out of 1,680 contestants sang it. She also reveals that one contestant was a psychopathic case, another had never sung with a piano accompaniment, another arrived with a saxophone, Hawaiian guitar and pitchpipe to accompany her. Very rare were the perfectly prepared contestants. Miss Van Horne came to the conclusion that "Too many women think they're Cinderellas."

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Lieut. Harold Schonberg writes from England that he listens to many of the BBC programs and describes some which would be interesting to try over here sometime, notably, "a musical lecture on Beethoven's notebooks. They are playing the rough initial drafts of various compositions and comparing them with the finished product."

Harold Byrns' arrangement of a suite for strings by Domenico Scarlatti was played on March 2, 3, 4 and 5 in Carnegie Hall by the New York Philharmonic-Symphony with Rodzinski conducting. On March 5 it was broadcast over WABC.

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Efrem Kurtz, conductor of the Kansas City Philharmonic Orchestra, will conduct four broadcasts on May 7, 14, 21 and 28 by players of the Detroit Symphony. Mr. Kurtz will be guest conductor on March 31 at the Montreal Concerts Symphoniques.

Musical Artists in Film

Adventure In Music is the title of a film production at the Little Carnegie Theatre in West 57th Street, New York, the series of pictures being those of well-known virtuosi, singers and ballet performers displaying their art. The action-photography is excellent, and the sound reproduction no less so. It is especially interesting and instructive to see the closeups of the fingerwork of Iturbi, the late Emanuel Feuermann, Mildred Dilling and Vronsky and Babin.

D. N.

Charlotte Boerner to Appear With Los Angeles Philharmonic

Charlotte Boerner, soprano, is soloist on March 19 and 26 with the Los Angeles Philharmonic. Her season also has included the opera festival in San Bernardino, many concerts for the war effort, among them in San Francisco and Vallejo, as well as recital appearances. Miss Boerner starts work on a motion picture in April.

RADIO PROGRAM GUIDE

(ALL TIMES, EASTERN WARTIME)

SUNDAY

E. Power Biggs, organist, 9:15 a.m., CBS
New Voices in Song, 9:45 a.m., CBS.
The NBC Concert Orchestra, 12 noon, NBC. H. Leopold Spitalny, conductor.
The Stradivari Orchestra, 12:30 p.m., NBC. Paul Lavalle, conductor; Harrison Knox, tenor. Fifteen of the world's finest Stradivarius instruments.
The Westinghouse Program, 2:30 p.m., NBC. John Charles Thomas, baritone; Victor Young's Orchestra; Ken Darby Chorus; John Nesbitt, narrator. Ballads and popular songs.
The New York Philharmonic Orchestra, 3 p.m., CBS. Artur Rodzinski, conductor.
April 2. Symphony No. 8 (Shostakovich), American premiere.
April 9. St. Matthew Passion (Bach). Soloists; Nadine Conner, soprano, William Hain, tenor, Mack Harrell, baritone, Jean Watson, contralto, Herbert Janssen, baritone, Lorenzo Alvary, bass, Ralph Kirkpatrick, harpsichordist, Westminster Choir.
The Pause That Refreshes, 4:30 p.m., CBS. André Kostelanetz Orchestra.
Mar. 26. Golden Gate Quartette; Anna Mary Dickey, soprano.
Metropolitan Auditions of the Air, 4:30 p.m., Blue Network. Wilfred Pelletier, conductor. Mar. 26, April 2, finals. April 9, announcement by Edward Johnson of the winners.
General Motors Symphony of the Air, 5 p.m., NBC. Arturo Toscanini, conductor.
Mar. 26. Overture Taming of the Shrew (Castelnuovo-Tedesco); Symphony No. 2 (Schubert); Scherzo Queen Mab (Berlioz); The Moldau (Smetana)
April 2. Concerto in F (Gershwin), Oscar Levant, pianist.
The Family Hour, 5 p.m., CBS. Gladys Swarthout, contralto; Al Goodman's Orchestra; Reed Kennedy, baritone; Jack Smith, tenor; Jose Ferrer, commentator. A nicely balanced blend of popular tunes, ballads and arias.
Radio Hall of Fame, 6 p.m., Blue Network. Paul Whiteman's Orchestra; Deems Taylor, commentator. Variety.
Keepsakes, 8 p.m., Blue Network. Dorothy Kirsten, soprano; Mack Harrell, baritone. Sentimental songs and verse.
Manhattan Merry Go Round, 9 p.m., NBC. Victor Arden's Orchestra; Thomas L. Thomas, baritone; Marian McManus, soprano. Ballads, popular songs.
Cleveland Symphony Orchestra, 9 p.m., Mutual.
American Album of Familiar Music, 9:30 p.m., NBC. Frank Munn, tenor; Jean Dickenson, soprano; Evelyn MacGregor, contralto; Margaret Daum, soprano; Gustave Haenschen Orchestra. Popular songs, ballads.
Eileen Farrell, soprano, 11:15 p.m., CBS.

MONDAY

Broadway Matinee, 4 p.m., CBS. Al Roth Orchestra; Alfred Drake, star of Oklahoma. Guests. (Monday through Friday).
Music for a Half Hour, 4:30 p.m., Mutual. Bob Stanley, conductor.
To Your Good Health, 6:15 p.m., CBS. Lyn Murray Chorus and Orchestra. Guests. (Monday, Wednesday and Friday).
Serenade to America, 6:15 p.m., NBC. H. Leopold Spitalny, conductor. Nan Merriman, contralto. Nora Stirling, mistress of ceremonies.
The Voice of Firestone, 8:30 p.m., NBC. Howard Barlow, conductor; Richard Crooks, tenor.
The Telephone Hour, 9 p.m., NBC. Bell Telephone Orchestra, Donald Voorhees, conductor.
April 3. Helen Traubel, soprano. Blow, Blow Thou Winter Wind (Ilgenfritz), Nobody Knows de Trouble I've Seen (Trad.), Traubel; La Calinda from Coanga (Delius), Orchestra; The Rosary (Nevin), Vespers (Fraser-Simpson) Traubel; Good Friday Spell from Parsifal (Wagner), Orchestra; Alleluia (Trad.), Traubel.
April 10. Lily Pons, soprano. Les Filles de Cadiz (Delibes) Pons; I Love You (Porter), Orchestra; Vocalise (Rachmaninoff), Pons; Sorcerer's Apprentice (Dukas), Orchestra; Villanelle (Del'Aqua), Pons.
Carnation Contented Hour, 10 p.m., NBC. Orchestra, Percy Faith, conductor; Josephine Antoine, soprano; Reinhold Schmidt, basso; Ralph Nyland, tenor.

TUESDAY

Gateways to Music, 9:15 a.m., CBS. Columbia Concert Orchestra, Bernard Herrmann, conductor.
American Melody Hour, 7:30 p.m., CBS. Eileen Farrell, soprano; Bob Hannon, baritone; Evelyn MacGregor, contralto.
Metropolitan U.S.A., 7:30 p.m., Blue Network. Metropolitan Opera Guild program. Guest singers (WEAF, N.Y., 11:30 p.m.)
Sinfonietta, 11:30 p.m., Mutual.

WEDNESDAY

Your Dubonnet Date, 8:30 p.m., Mutual. Xavier Cugat Orchestra; Lina Romay, soprano. Latin American rhythms.
Great Moments in Music, 10 p.m., CBS. Jean Tennyson, soprano; Jan Peerce, tenor; Robert Weede, baritone; George Sebastian, conductor.
Cresta Blanca Carnival, 10:30 p.m., CBS. Morton Gould Orchestra; Alec Templeton, pianist; Dorothy Shay, soprano.
Invitation to Music, 11:30 p.m., CBS. Columbia Concert Orchestra, Bernard Herrmann, conductor.
Mar. 29. Martial Singher, baritone; Agamemmnon's Aria from Iphigenie In Aulis (Gluck); Air des Roses, Serenade de Mefistofele, from Damnation de Faust (Boito); La Vague et La Cloche (Duparc); Don Quichotte à Dulcinée (Ravel).
April 5. Requiem (Brahms) Program time from 11:30 p.m. to 12:45 a.m.

THURSDAY

Treasure Hour of Song, 9:30 p.m., Mutual. Licia Albanese, soprano; Francesco Valentino, baritone; Alfredo Antonini, conductor. Arias and songs.
Music of the New World, 11:30 p.m., NBC.

FRIDAY

Cities Service Program, 8 p.m., NBC. Orchestra, Frank Black, conductor; Lucille Manners, soprano; Ross Graham, baritone. Mixed serious and popular music.

SATURDAY

The Metropolitan Opera Company, 2 p.m., Blue Network. Mar. 25. Cavalleria Rusticana (Mascagni); Pagliacci (Leoncavallo).
The Chicago Symphony Orchestra, 3 p.m., NBC. Desire Defauw, conductor.
Mar. 25. Symphony No. 5 (Tchaikovsky); Sorcerer's Apprentice (Dukas).
April 1. Suite, Daphnis and Chloe (Ravel); Symphony No. 2 (Sibelius).
The Philadelphia Orchestra, 3:30 p.m., CBS. Eugene Ormandy, conductor.
Mar. 25. Nathan Milstein, violinist. Toccata in C major (Bach-Ormandy), Orchestra; Symphonie Espagnole (Lalo), Milstein and Orchestra; Brazilian Dance (Guarnieri), Tales from the Vienna Woods (Strauss), Orchestra.
April 1. Sleepers, Awake (Bach-Ormandy); Biblical Triptych (Zador); Poem for Flute and Orchestra (Griffes); Firebird Suite (Stravinsky).
RCA—Music America Loves, 7:30 p.m., Blue Network. Orchestra, Ray Blackton, conductor. Guests.
Boston Symphony Orchestra, 8:30 p.m., Blue Network.
April 1. Serge Koussevitzky, conductor. Symphony No. 2 (Rachmaninoff).
April 8. G. Wallace Woodward, conductor. 2 Cantata Preludes (Bach); Symphony No. 80 (Haydn); Concerto for Orchestra (Piston).
Chicago Theatre of the Air, 9 p.m., Mutual. Marian Claire, soprano; Henry Weber, conductor. Opera and Operetta.
Your Hit Parade, 9 p.m., CBS. Mark Warnow's Orchestra; Frank Sinatra, Pick of the week's popular tunes.
Saturday Night Serenade, 9:45 p.m., CBS. Jessica Dragonette, soprano; Gustave Haenschen, conductor.

(Because of wartime space restrictions, only network programs are listed. When program details are not given, these were unavailable at the time of going to press. Programs are subject to change without notice.)

WHEN THE PHILHARMONIC BROADCASTS

LIEBLING

In 1842, New York was agog with interest at a new cultural venture which had just been born. An orchestra which called itself the Philharmonic Symphony Society of New York met for the first time on December 7 in a small hall called the Apollo Rooms, 410 Broadway. The purpose of the newly created society was to play good music for a small group of selected patrons. Its first president was a gentleman named Ureli Corelli Hill, who was also its first conductor. Hill was a violinist who had studied with Spohr. The idea for the Society originated at a "musical Solemnity," whatever that was, honoring the memory of one Daniel Schlesinger, one of New York's first trained musicians.

At the first concert, as we all know, the main attraction was Beethoven's Fifth Symphony. The audience numbered a few hundred people. All present agreed that the new venture was most commendable.

It is not on record whether the founder of the U. S. Rubber Co., started not quite two years later, was a patron of the Philharmonic Symphony Society. But it is most definitely on record that a hundred years later, the U. S. Rubber Co. felt sufficient interest in the Philharmonic Society to sponsor its weekly Sunday broadcasts over the Columbia Broadcasting System. The Society's audience had grown from a few hundred to well over 12,000,000 in this country alone, and millions more all over the world.

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Although the Philharmonic has been on the air since 1930, the preparations for the broadcasts, now that it is commercially sponsored, are much more elaborate and complex than they were before, because of the various elements concerned. Three corporations are involved, the U. S. Rubber Co.; the Columbia Broadcasting System; and the agency, Campbell-Ewald and Co. The program is planned and produced by the following individuals: William King, former music editor of the New York Sun, who acts as over-all supervisor of the broadcasts; Jim Fassett, CBS Music Director and producer of the broadcasts; his assistant, Oliver Daniel, a young Mid-Westerner who studied piano in Berlin, taught in Boston, and is also producer of Columbia's Gateways to Music; Ben Hyams, former head of CBS music publicity, now head of music continuity, who writes the script; Bernard Dudley, announcer; Carl Schutzman, sound engineer, who has a musical background; Earl McGill, top CBS dramatic director, who produces the Philharmonic intermission feature, the American Scriptures; Richard Hackinger, representative of the agency; Carl Van Doren, master of ceremonies of the American Scriptures, and an advisory board of historians for the same feature; Doug Edwards, who reads the news bulletins; another announcer who reads the commercials, written by the agency; the cast of the American Scripture and its engineers and sound men; and last, but certainly not least, the members of the Philharmonic Orchestra and their conductor.

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To the relief of its large and faithful audience, as expressed in thousands of letters since the program's commercial sponsorship, the broadcasts have retained their high musical standards. The sponsors, apparently men of intelligence and understanding, have been content to leave the choice of music to the Philharmonic and its conductors.

First in the chain of activities that produces the final broadcast is the choice by Dr. Rodzinski, or whoever is guest conductor, of the music to be played. On the March 12 broadcast Bruno Walter was the conductor. Several weeks before, he had sent a copy of his program with tentative timings of each number to Fassett and King. It read: Star Spangled Banner, 1 minute, 15 seconds; Roman Carnival Overture, Berlioz, 8 minutes; Symphony No. 1, Barber, 18 minutes; Brahms' Second Piano Concerto, with Rudolf Serkin as soloist, 46 minutes.

The broadcast is exactly one and a half hours long, and must not run over or under by one second. Fassett and King calculated that the Walter program would run an hour, 10½ minutes, leaving 19½ minutes for announcements, continuity, American Scriptures, news, and commercials. They went into a huddle with Walter to choose a shorter overture and came up with the Prelude to Act III of Lohengrin, playing time, 4½ minutes.

The list of numbers and timings are then sent to Ben Hyams, who writes the music continuity, describing or commenting on the pieces. The script is delivered back to King, who edits it and it is then sent out in a tentative form to the subsidiary and associated CBS stations around the country and in Mexico. They must have the approximate timings well in advance.

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On Thursday afternoon, Fassett, King, Hackinger and Dudley, the announcer, meet for a script reading rehearsal, during which the continuity is timed exactly. On Thursday night, Fassett goes to the regular Philharmonic concert at Carnegie Hall. (Usually most of the music on the Thursday concert is repeated on Sunday.) He listens to the concert with a stop watch, timing the numbers exactly. Listening to Serkin, Thursday night, Fassett found that he played the Brahms Concerto in 43 minutes instead of 46, which gave everyone concerned three extra minutes.

In the meantime, the script of the American Scriptures is being prepared. It is written by various persons, sometimes Carl Van Doren, sometimes others. The writer has received the timing of the rest of the program, so that he knows approximately how long to make his part of it. Earl McGill confers with King, Fassett and the agency about casting. On Friday, the entire script is fitted together. On Sunday, at 1 p. m., King and McGill gather with Van Doren and the cast of the Scriptures in CBS Studio 24 to rehearse.

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Fassett and Daniel are in the tiny control room at Carnegie Hall, along with the sound engineer, Carl Schutzman. The room, which contains a few chairs, a table and the control panel, is perched over the orchestra behind the stage wall. A window looks down on the orchestra and conductor. A direct wire runs to Studio 24, so that King and Fassett may keep in touch. One extremely delicate microphone is used, placed high in the hall, about fifteen rows back from the orchestra. (Carnegie Hall, in spite of its age, is almost accoustically perfect for broadcasting. All the wood used in its construction seems to act as a natural sounding board.)

At exactly 3 p.m., Dudley slides into his seat at the table overlooking the hall and sounds his familiar "Good afternoon. From Carnegie Hall in New York City, United States Rubber Company brings you, etc." The engineer sits with the score in front of him, marked with the crescendos or diminuendos, to obtain perfect tone balance.

ELLEN BALLON,
Canadian pianist, commemorated the 135th anniversary of Chopin's birth with a recital of his works over Station WQXR. (Photo by De Bellis Studios, Inc.)

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On the Walter broadcast, intermission came after the Barber Symphony. What listeners hear next comes from Studio 24. After the American Scriptures, a switch is made back to Carnegie for the rest of the music. At 4:26, another switch is made to Studio 9, whence comes the commercial and Doug Edwards with the latest news bulletins. The commercials, so far, have been institutional in character, devoting much of the time to news of the war effort, the Red Cross, etc., with but brief mention of the sponsor's products. One final switch is made back to Carnegie Hall, for Dudley's announcement of next week's broadcast. And then the Philharmonic is off the air, to make way for Mr. Kostelanetz.

Cleveland Orchestra on Tour

CLEVELAND.—The Cleveland Orchestra opened its Southern tour on March 13. The first concert was played at Cornell University, Ithaca, N. Y., with others following in Wilkes-Barre, Pa., Greensboro, Durham, Raleigh, Asheville and Winston-Salem, N. C.; Rock Hill and Spartanburg, S. C.; and Danville, Va. The evening events on tour are conducted by Dr. Frank Black. Rudolph Ringwall will lead a children's concert in Greensboro. The orchestra was to give its regular Sunday evening broadcasts on March 19 and 26 from Raleigh and Harrisburg, respectively. Its next pair of symphony concerts in Severance Hall will be on April 6 and 8, when Sir Thomas Beecham makes his debut here as guest conductor. The Mass in B minor by Bach will be performed on April 4, at a spring Pension Fund Concert by the orchestra, assisted by the St. James' Festival Choir, Unitarian Church Choir, and soloists.

All-Negro Cast in Opera

Mary Cardwell Dawson will present the National Negro Opera Company in Madison Square Garden on March 29 in a performance in English of Verdi's La Traviata. Frederick Vadja will conduct. The all-Negro cast includes Lillian Evanti, Minto Cato, William Franklin, Joseph Lipscomb and others. The company already has been heard in Pittsburgh, Chicago and Washington, D. C.

THE AMERICAN BALLAD SINGERS,

Ruth Fremont, Helen Yorke, sopranos; Rebekah Crawford, contralto; Lester German, tenor; Dolf Swing, baritone, and Earl Waldo, bass, directed by Elie Siegmeister, under the management of Albert Morini, leave on March 16 for their Spring tour. Cities in which they will be heard include South Bend, Ind.; Decatur, Ill.; Chickasha, Okla.; Baton Rouge, La.; Institute, Huntington, and Charleston, W. Va.; Millersville, Pa.; Westminster and Frederick, Md., among other communities.

THE DANCE: Manhattan's Double Ballet Season Offers Novelties by Two Companies

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

April 9, 1944, is a day that will long be remembered in the ballet world. Never have two major companies opened their spring season in New York on the same night. There is a difference in the length of the seasons, however; S. Hurok has announced a four week engagement for Ballet Theatre at the Metropolitan Opera House, while the City Center offers three weeks of performances by the Ballet Russe de Monte Carlo.

Features of the Ballet Theatre season will be the New York premiere of Agnes de Mille's new ballet, Tally-Ho, on April 11, and the world premiere of Jerome Robbins' first choreographic contribution, Fancy Free, on April 18. Leonard Bernstein, the composer, will conduct. Argentinita's production of de Falla's Amor Brujo will be seen for the first time on April 10. Pillar of Fire and Sylphides will complete the bill.

For the opening night, Alicia Markova will be seen, for the first time in New York since her illness, in Giselle with Anton Dolin; Antony Tudor's Dim Lustre and Princess Aurora will also be on the program.

Among the principal dancers to appear during the season are Markova, Kaye, Gollner (first time in New York since her return from South America), Chase, Hightower, Karnilova, Reed, Alonso, Tudor, Dolin, Laing, Petroff, Seminoff, Eglevsky and Robbins.

Antal Dorati is the first conductor and Mois Zlatin is associate. Guest conductors and artists scheduled to appear are Sir Thomas Beecham, Leonide Massine, Agnes de Mille, Argentinita, Pilar Lopez and company and Leonard Bernstein.

Ballet Russe Plans

At the City Center, the Ballet Russe will present Les Sylphides, Gaité Parisienne and the New York premiere of The Red Poppy, for their initial performance.

Two of their new ballets will receive New York premieres on April 10. The first is Bronislava Nijinska's Etude to the music of J. S. Bach (First and Sixth Brandenburg Concerti and the third movement from the Suite for Flute and Orchestra). Cuckolds' Fair, with choreography by Pilar Lopez to music of Gustav Pittaluga, is the other ballet to be seen for the first time in New York. The famous pas-de-deux, The Bluebird, and the ballet, Rodeo, round out the imposing program for the second evening.

THE CUCKOLDS' FAIR, as presented by the Ballet Russe de Monte Carlo, with Alexandrea Danilova and Frederic Franklin.
(Photo by Maurice Seymour)

The last of the new ballets, Ancient Russia, will be presented on April 11. It is another Nijinska creation. This time Tchaikovsky's concerto No. 1 in B flat minor serves as the musical score.

The featured dancers will be Alexandra Danilova, Igor Youskevitch, Frederic Franklin, Nathalie Krassovska, Ruthanna Boris, Leon Danielian, Maria Tallchief, Alexander Goudovich, Dorothy Etheridge, Tatiana Grantzeva, Anna Istomina, Serge Ismailoff, Alfredo Korvino and Grant Mouradoff.

In addition to Ruthanna Boris, former prima ballerina of the Metropolitan Opera, and Grant Mouradoff, other dancers who have joined the company recently are Mary Ellen Moylan, Julia Horvath, Pauline Goddard, Yvonne Chouteau (14-year-old American Indian), Herbert Bliss, Nicholas Magallanes, Alan Banks, Karl Shook and Peter Deign.

The orchestra will again be under the direction of Franz Allers. Hugo Gottesman is Mr. Allers' associate conductor.

This will be the first time Russian Ballet has ever been presented in New York at popular prices. There is a $2 top for evenings and $1.50 for matinees, plus tax. It has been reported that $5,000 was taken in at the box office the first day tickets went on sale.

Dance Jottings

Reginald and Gladys Laubin returned to New York and gave two of their highly absorbing programs devoted to the dances and music of the American Indian at the American Museum of Natural History on March 2 and 4. A large and demonstrative audience attended both performances.

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Iva Kitchell will start her spring tour on March 23 at Wyncote, Pa. Other dates will be in Philadelphia, Glen Ridge, N. J., Memphis, Tenn.; Georgetown, Wichita and Amarillo, Tex. Florence Weber, pianist, will accompany Miss Kitchell on the tour.

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Announcements have appeared to the effect that the Theatre Guild will organize a ballet company in the fall. However, no definite information has yet been received regarding the project.

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Ruthanna Boris was a victim of an acute attack of appendicitis while with the Ballet Russe de Monte Carlo in Canada and Jean Cevione, assistant executive of the same company, was shipped from Toronto to a New York hospital with a serious case of rheumatic fever. It is expected that Miss Boris will return to the company during its City Center season.

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The Ballet Russe de Monte Carlo performed for 2,000 of Seaman Second Class Igor Youskevitch's training mates at the Naval Training Station in Sampson, N. Y.

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Paul Draper's South American tour is scheduled to start in May. He will appear in Argentina, Uruguay, Brazil, Chile, Peru, Ecuador, Venezuela, Colombia, Panama, Bolivia, Costa Rica, San Salvador, Honduras, Nicaragua, Guatamala and Mexico.

Adolf Busch Ensemble to Make First Tour of Country

In addition to giving their third annual series at Town Hall, New York, on Friday evenings, March 24 and 31, April 14 and 21 of this year, the Adolf Busch Chamber Players will open their first American tour, beginning in January, 1945, according to an announcement by Columbia Concerts, Inc. In the Town Hall concerts, assisting artists will include Mr. Busch, his brother, Hermann, cellist; his son-in-law, Rudolf Serkin, pianist; Miecio Horszowski and Eugene Istomin, pianists, and Frances Magnes, violinist. The two last-named artists will be soloists for the tour.

D'Andria to Present Opera in Los Angeles

GIORGIO D'ANDRIA

Giorgio D'Andria, founder and director of the National Grand Opera Company, Inc., is planning an opera series by this company in Los Angeles from July 15 to Aug. 5. Casts will include Josephine Tuminia, Alexander Sved, Winifred Heidt, Nicola Moscona, Franco Perulli, Louis D'Angelo, John de Surra and others. Included in the tour will be eighteen-year-old Frances Marion, who recently sang in La Boheme in New Haven, Conn., opposite the Metropolitan tenor, Armand Tokatyan.

Mr. D'Andria, in a recent interview, said that his aim has long been "to discover and develop talented young American singers. There is no surer way than to surround them with Metropolitan Opera stars. As a matter of fact I have consistently followed this method, and its success has been the most rewarding experience of my career."

A believer in the "good neighbor" policy, he has given many opera seasons in Latin America since 1933, when he first accepted an invitation from the government of Venezuela to stage a series of performances in Caracas. This was followed by return engagements in that country, and appearances in many other Central American lands. Until 1943, when tours of this sort between the Americas were suspended for the duration, his company appeared annually in Puerto Rico under the auspices of the Pro Arte Musical. His ballet productions were particularly in demand there, and casts included Zinka Milanov, Nino Martini, Bruna Castagna, Helen Jepson, Leonard Warren, Jan Kiepura, Jarmila Novotna and a score of others. In Havana, after playing a limited engagement to crowded houses at the Teatro Nacional, Mr. D'Andria was obliged to give an additional outdoor series to audiences which, he reports, sometimes numbered more than 25,000.

Varnay and Melchior in 3 Cities

Astrid Varnay, soprano of the Metropolitan Opera, includes among recent engagements joint recitals with Lauritz Melchior in Buffalo and Rochester and a recital in New York on the Y.M.H.A. course.

San Carlo Opera in New York

The San Carlo Opera Company will open its seventh annual season in the Centre Theatre, New York, on April 26 and continue for 12 days. Fortune Gallo plans to present guest artists in addition to his company of 150, including orchestra, chorus and ballet. The repertoire will be drawn from Carmen, Traviata, Trovatore, Boheme, Rigoletto, Aida, Cavalleria Rusticana, Pagliacci, Lohengrin, Martha, Faust, Barber of Seville, Tosca and La Forza del Destino. The current 33d transcontinental tour opened last fall in Boston. The company is returning from the Pacific Coast for the New York engagement, the 23d in this city.

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Annual Parsifal Feature of Metropolitan Fortnight

Alexander Sved was the Scarpia of the Tosca performance on Feb. 28 and enthused the large audience with his singing and conception of the role. A naturally winning voice and mastery in its expressive use were combined with a complete deliniative account of the malignancy and passion of the sadistic police chief. Raoul Jobin was lusty in voice and energetic in action as Mario. Grace Moore repeated her familiar and convincing version of the title part. Sodero conducted.

Götterdämmerung, on the 29th, ended the special Ring Cycle, with a huge throng intensely absorbed in this mightiest of all music dramas. Szell and his orchestra reflected every shade of meaning and appeal in the score, the particular highlights being the Rhine Journey, the Funeral March and the Farewell and Immolation. Not since the unforgettable days of Toscanini at the Metropolitan, have such overwhelmingly eloquent Wagner readings been heard there as those of Szell in the Cycle just finished. Traubel has broadened and matured her conception of Brünnhilde into magnificent meaning, and her tonal plentitude and endurance of vocalism were on a par with its splendor of quality. Melchior is a matchless Siegfried, offering all the dramatic variety and youthful buoyancy required of that ardent hero. His voice rang with rich vibrance throughout the many exacting scenes and even achieved a telling high C. Thorborg did her well established intensive Waltraute. Kipnis made made every moment of his Hagen a keenly intelligent study of unrelenting hate, and blended the music and text into grandly high art. Varnay as Gutrune, exerted tender feminine allure and sang with lovely purity and charm of tone. Janssen was the Gunther, and Lechner the Alberich. Margaret Harshaw shone as one of the Norns, and Thelma Votipka as one of the Rhine maids. In the afternoon there had been an Aida performance for the benefit of the Free Milk Fund. Milanov, Baum, a remarkably convincing Rhadames, Warren (Amonasro) and Castagna (Amneris) captured the chief honors, with Pelletier leading a generally enlivening and well integrated presentation.

OLDEST METROPOLITAN SUBSCRIBER HONORED.
Capt. William P. Stephens, 89, patron of the Opera for 60 years, was presented with a diamond and palladium ring at a matinee performance of Tales of Hoffmann, on behalf of a group of the artists, and as a souvenir of the Opera's Diamond Jubilee. Left to right, Martial Singher, who wore the ring during the second act for Dappertutto's aria to the diamond; Capt. Stephens, and Lily Djanel, the Giulietta. At the close of the act, Capt. Stephens received the gift backstage.

New Singers in La Forza

La Forza del Destino, under Walter, was a vigorous and excellently balanced hearing on March 1, the chief roles falling to Stella Roman, Jagel, Warren, Votipka, Petina, Moscona, Pechner. New here to their roles were Warren and Pechner as Don Carlos and Father Melitone. Warren's big tones and broad style had welcome demonstration, while Pechner did some lively buffo acting patterned along the Baccaloni lines. Jagel (Alvaro) furnished his customary intelligent contribution. The March 2 evening brought Rosenkavalier, with the baton of Szell weaving its constant delightful spell. Aiding him mellifluously and vivaciously were Jessner as the Princess; List (incomparable as Ochs), Novotna, Steber, Baum (ovationed for his solitary tenor solo) and the rest of the familiar cast that has made this adorable opera one of the outstanding drawing cards of the season.

Carmen and Bohême

In Carmen, March 3, Djanel gave her understanding and incandescent performance of the title part, with Jobin (Don Jose), Albanese (Micaela), Valentino (Escamillo). Beecham conducted.

The Saturday matinée of March 4 was La Bohême, Bidu Sayao doing a winning Mimi, and Martini singing and acting with polished art and romantic fervor. Christina Carroll scored with her delivery of Musetta's waltz-song, and Brownlee with his stimulative study of Marcello. The baton was Sodero's. The evening hearing, Tristan and Isolde, had a completely kindling cast with Traubel, Melchior, Branzell, Kipnis, Huehn, Darcy, Garris, Pechner and Garris. The glowing drama and soaring music exerted their unfailing appeal and the capacity house showered no end of applause on the stage artists, and Beecham, the conductor.

Double-billed on March 6, Gianni Schicchi and Salome had Sodero and Szell at the head of the orchestra. A new Gianni was John Brownlee who clowned in effective buffo fashion and sang his music resonantly. Albanese did well by Lauretta, and Martini was a graceful and warm-toned Rinuccio. Szell revealed all the compelling might of the great Salome score, even though this reviewer thought that for once that splendid batonist somewhat over-dramatized details. There were exaggerations on the stage too, Djanel singing with plentitude and beauty of voice but indulging in too much hand weavings and general movement. Huehn, in bare upper body and feet, stressed humanity rather than spirituality as Jochanaan. Carron overplayed the neurasthenic Herod, and Branzell did likewise as Herodias. Garris' Narraboth, perfect in vocalism and diction, avoided the "hamming" and restlessness that seemed to be the keynote of the rest of the performers. Nevertheless the opera went over strongly and the cast and conductor received recalls and cheers.

Parsifal in First Hearing

Parsifal held the boards on March 7. The occasion was a benefit for the Metropolitan Opera Fund and netted $10,000. The cast had Melchior (Parsifal), Bampton (Kundry), Moscona (Titurel), Huehn (Amfortas), List (Gurnemanz), Olitzki (Klingsor), and in the lesser roles, Mmes. Harshaw, Farell, Olheim and Messrs. Baker, Darcy, Garris and Laufkoetter. Emil Cooper conducted. Melchior has made the title role distinctly his own, with broad delineation, magnificent tonal fullness and feeling declamation of text. Bampton essays a trying task as Kundry, that complex character, but gives a telling performance by turns intensely dramatic and movingly tender, always affectingly sung. List was not in his best voice. Huehn delivered the heroic measures of Amfortas effectively. Olitzki is an ideal Klingsor, graphically etched. The Flower Maidens were particularly lovely in sound, Mmes. Munsel, Olheim, Farell, Carroll, Stellman and Browning. Emil Cooper hardly distinguished himself with his conducting, missing the epical line, taking erratic tempi and allowing the orchestra to make much dull tone.

Traviata, March 9, Sodero conducting, gave Sayao opportunity for her sympathetic portrayal and intoning of Violetta. Kullman was in his best form as Alfredo and Valentino turned out the elder Germont's music with continuous refinement. Rarely has a Traviata performance hereabouts been sung more lyrically, or acted more realistically. The love scenes of the young couple—actually young and looking it—were entrancingly tender and romantic.

12th Bach Festival Planned by Baldwin-Wallace

BEREA, OHIO.—The 12th annual Bach Festival of Baldwin-Wallace College will be held on April 21, 22, and 23 with four programs scheduled by Dr. Albert Riemenschneider, director. The opening program includes the Coffee Cantata and the Peasant Cantata, staged by Leonard Treash. George Poinar will conduct. Soloists include Arlene Ferver, Harriett Hillier, Frances Kadulski, Jean Manos, Janice Schwendeman, Robert Marshall and Mr. Treash, assisted by the choral ensemble and festival orchestra. The Fourth Brandenburg Concerto will be heard between the cantatas. Robert Ellsasser gives an organ program at the second concert.

The third program lists solo numbers by members of the faculty and choral works by the women's choir led by Cecil Munk. Dr. Riemenschneider will be at the organ. Carl G. Schluer and Blair Cosman, pianists, and Mr. Poinar, violinist, will assist. Mr. Treash will sing several solos.

Three cantatas make up the fourth program, Dr. Riemenschneider conducting. Soloists include Mary Marting, soprano; Evelyn George Wilkinson, contralto; Mr. Marshall, tenor; and Mr. Treash, bass. The Bach Chorus and Festival Orchestra will present the cantatas.

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New York Concerts

(*Continued from page 3*)

Friedberg With Roth Quartet

Feb. 23 (TH)—Carl Friedberg, pianist, and the Roth Quartet joined in a recital that gave infinite pleasure because of the elevated order of its musicianship and the smooth ensemble achieved in purpose and tonal and dynamic adjustments. There were the D flat Quartet by Dohnanyi and Brahms' F minor Quintet (with piano) and Friedberg brought his refined art to the solo performance of Schumann's Kinderscenen and Chopin's Ballade, Opus 23.

Zarathustra Revived

Feb. 24 (CH)—Strauss' Thus Spake Zarathustra had a momentous performance by the Philharmonic with Rodzinski at the peak of his interpretative eloquence. The score remains a gigantic piece of virtuosity in instrumental technic and descriptive power. Mozart held his own with the fragrant G minor Symphony beautifully conceived by Rodzinski and flawlessly carried out by the players. Brahms' Fourth ended an altogether ideal program.

Feb. 25 (CCH)—The New York Little Symphony Orchestra had Joseph Barone, its regular conductor, directing the first half of the concert, and the rest was led by a woman batonist, Dorothy Holcomb, who registered with knowledge and aplomb in works by Vivaldi, Schubert (Fifth Symphony), and an ingratiating Elegy for Strings by youthful Anthony Donato. Erma Erickson, soprano, was liked by the audience in several operatic arias. (TH)—Margaret Fischer, pianist, debut-recitalled with a familiar program of classic and romantic works and had gratifying response from her listeners.

Feb. 26 (TH)—David Nadien, 17, violinist, made his second recital appearance here this season and confirmed the excellent impression created at his debut. He shone particularly this evening with the Glazounow Concerto, Ysaye's unaccompanied E minor Sonata, and a sparkling Sonatine by Jean Francaix. Erich Itor Kahn was the aide at the piano. (CH)—Rodzinski's Philharmonic program had Brahms' Fourth (which he led also on the preceding two days), Witold Malcuzinski's playing of Chopin's F minor Piano Concerto, and the premiere of Karol Rathaus' Polonaise Symphonique, a sonorous and skillful piece of writing. The pianist gave a better technical account of the Concerto than of its languishing sentiment and filagree episodes. His erratic tempo contrasts were disturbing. Other offerings on the same day were Friskin's piano recital at the Public Library; Milstein's for violin at Columbia University; the violin-piano seance of Szigeti and Foldes at Washington Irving High School.

Dalibor in Concert Form

There was also the Town Hall concert performance of Smetana's opera Dalibor, the orchestral part supplied on two pianos by Alfred Stohner and Vincent de Sola. The other assisting forces were the Czechoslovak Chorus, Francis Flanagan (violin obbligatos) Karol Leitner, commentator, Paul Eisler, conductor, and singers Thelma Jurgeson, Willa Stewart, Richard Manning (Dalibor) Frank Richards, Burton Cornwall, Jarl Norman, Henry Clarke. The work was sung in an English translation made by Eisler. Dalibor (dating from 1868) is more pretentious symphonically than The Bartered Bride, but not nearly as tunefully folkish or rhythmically compelling. This was probably the first hearing of the work in America. The soloists did their parts well and the chorus sang with spirit and euphony. Sponsoring the production, given to commemorate the composer's 120th birthday, were Czech high dignitaries now living in this country, and the New York Czech daily papers, Listy and Dennik.

Feb. 27—The Philharmonic repeated its concert of the evening before. (TH early matinée)—Leopold Teraspulsky presented refined cello art accompanied by pianist Erich Itor Kahn. (City Center)—The New York Flute Club's concert of old and modern music done by John Wummer with Mildred Hunt Wummer as piano collaboration. (TH late matinée)—The Busch Trio resuming the Beethoven series of the New Friends of Music. (CH)—John Feeney, simpatico, accomplished tenor, in conjunction with the St. Jude Girl Choir, under the auspices of St. Stephen's Church. (TH)—Romolo De Spirito, tenor, highly effective as an interpreter in a varied program including songs by Diamond, Bowles, Chanler, Ganz and Virgil Thomson. (CCH)—Robert Ward Kirkland, baritone. (NBC Studio)—Stokowski toweringly eminent, as was the NBC Orchestra, in Brahms' Third and the conductor's own imposing arrangement of Bach's C minor Toccata and Fugue.

Feb. 28 (TH)—A good recital showing was made by Hoté Casella, young American mezzo-soprano of Indian (Cherokee) descent, who has a pleasant voice and refined understanding. Coenraad V. Bos accompanied with his wonted artistry. . . . (CH)—Owen Berger, pianist, of Barrington, Ill., did not measure up to high requirements as revealed in his readings particularly of Schumann's Kreisleriana, and Beethoven's "Hammerklavier" Sonata. . . . (Hunter College)—Wheeler Beckett's third matinee concert for high school students given with 70 players from the Philharmonic had a Bach Suite and examples by Sibelius, Wagner, Delius, Johann Strauss and the finale of Shostakovich's Fifth Symphony. . . . On the same evening Andor Foldes piano-recitalled at the Y.M.H.A., and the Coolidge Quartet performed at the Mannes Music School.

ROBERT AND GABY CASADESUS

duo-pianists, in Cincinnati recently at the premiere of Mr. Casadesus' new Mediterranean Dances.

Feb. 29 (TiH)—Nora Norman, young English pianist, had a cordial reception in an interesting program including Schumann's Introduction and Allegro Appassionato in which the orchestral part was done on a second piano by Erich Itor Kahn. Miss Norman has neat control of fingers and tone, and insight as an interpreter.

Heifetz Shines Anew

March 1 (CH)—Heifetz gladdened a packed house with his musical ken and allurements of technic and rarified sound. Perfection is the most proper adjective to apply to his art. The only "new" music on the program was an effervescent Castelnuovo-Tedesco arrangement of the Figaro Largo from Barber of Seville and Heifetz' own adept transcription of three piano pieces by Scarlatti. Emanuel Bay was the accompanist. . . . (TH)—René Le Roy, flute; Sydney Foster, piano; Janos Scholz, cello, constitute a trio unusual in make-up and ability. They possess subtle tone perception, impeccable ensemble and aristocratic musical taste. After Haydn and Pierné trios, the trinity played another by Dello Joio and Allende el Rio by Silvera (a Panamanian), both works heard for the first time in New York. The program also had Casadesus' fastidiously made arrangement of Debussy's La Boite à Joujoux. The novelties, both piquant examples, were especially well received. Le Roy was recently appointed solo flutist of the new City Center Orchestra.

Hofmann With Philharmonic

March 2 (CH)—Philharmonic patrons enjoyed one of the all too infrequent local appearances of Josef Hofmann, tycoon of keyboard muscianship and tonal and technical execution. Superb erudition and craft distinguished the performance of the unfamiliar G major Concerto by Rubinstein, routine music not as ingratiating as the same composer's popular essay in D minor. Hofmann had torrential response from the audience. Schumann's First, the brightly humored Byrns Suite in F (for strings) based on Scarlatti piano pieces, Brazilian Dances by Guarnieri and the exotic Batuque by Fernandez were the purely orchestral numbers, everything conducted with Rodzinski's unfailing versatile command. (Program repeated Sunday afternoon, March 5.)

March 3 (TH)—Wolfgang Rosé, relative of Gustav Mahler and Arnold Rosé, distinguished Viennese musicians, did not especially distinguish himself as a pianist this evening, overloud dynamics and erratic tempi failing to compensate for a few more satisfactory moments.

March 4 (TH aft.)—Rosalyn Tureck, in the last of her three Bach recitals, maintained the elevated artistic standard she set at her previous appearances. Again comprehensive musicianship and wide pianistic resourcefulness impressed a keenly absorbed audience. Whereas her previous program had been devoted to the great Goldberg Variations, this mixed list of works exerted equal charm.

Mozart Mass Under Barzin

. . . (CH aft.)—Always seeking to do unusual programs, Leon Barzin and his National Orchestral Association were on hand with Mozart's Mass in C minor and Handel's D minor Organ Concerto. In the former work, led by Paul Boepple and sung by the Dessoff Choirs and the Chapel Choir of Princeton University, connoisseurs had a treat with the devoted reading and the splendid singing of the choral bodies and the soloists, sopranos Dorothy Stahl and Barbara Troxell; Earl Palmer, tenor; Paul Matthen, basso. The Mass is a gem melodically and contrapuntally. Edouard Nies-Berger found convincing classical address and correct execution for the Handel music, conducted expertly and played admirably by the orchestra. . . . (TH)—Richard Dyer-Bennett, calling himself "Twentieth Century Minstrel," harked back to old Anglo-Saxon and Celtic ballads for his recital, singing those numbers to his own guitar accompaniment. He is successful in preserving the ancient spirit of the compositions and setting forth their humorous content with perfect diction and purposeful use of tone.

Winterreise Cycle by Lehmann and Walter

March 5 (TH aft.)—Schubert's Winterreise song Cycle formed the program of Lotte Lehmann, and a critical report need say no more than that the famed Lieder interpreter was in her ideal field and stirred the fancy of her hearers as deeply as she warmed their hearts. Bruno Walter stepped out of his usual *métier* as a conductor, and supported the soloist with sensitively formulated accompaniments at the piano. . . . (TH 5:30)—In three Trio examples, the Busch trinity carried on the All-Beethoven campaign of the New Friends of Music and gave performances finely integrated in tone and ensemble. . . . (TH)—Helen Janov, Philadelphia violinist, (accompanied by Artur Balsam) offered the Sibelius Concerto and Chausson's Poéme as her leading selections. The young performer showed commendable talent and decided promise. . . . (TiH matinée)—Camille Lucie Nickerson, Creole singer of New Orleans, accompanying herself on the piano and guitar, proved to be a thoroughly enjoyable and highly intelligent artist in a program of Creole and Negro compositions, including street cries of old New Orleans. Miss Nickerson changed costumes for the various groups, and when she used the French Patois explained its meaning in English. She is on the faculty of Howard University. . . . (TiH)—Marietta Vora, soprano with a light, fluent voice, was the Sunday evening recitalist, and made her best impression in German Lieder. Coenraad V. Bos presided masterfully at the piano. . . .

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FALL TERM BEGINS OCTOBER 2nd

(CH)—The Ukrainian National Association gave a mixed program to celebrate the Golden Jubilee of the organization. The costumed Ukrainian Chorus sang The Star-Spangled Banner and the Ukrainian National Association Hymn. Prof. George Kirichenko conducted those and other numbers, some with local soloists. Lubka Kolessa played several piano compositions, and five speakers made atmospheric addresses.

Toscanini Returns

March 5 (NBC) Studio)—Toscanini returned to lead the NBC Orchestra matinee in a Beethoven program with the Pastorale as the main feature. It is one of the Maestro's most celebrated war-horses, and as always he made it a model of gentle beauty and classical purity.

March 6 (TH)—Samuel Dushkin's violin accomplishments, piano-partnered by Erich Itor Kahn, came to the fore in Mozart's D major Concerto, Schumann's A minor Sonata, and works by Bach, Paganini, Bizet, Stravinsky and Tchaikovsky. Dushkin has played better here on previous occasions. . . . Concerts by the Coolidge Quartet and Andor Foldes, pianist, who had been heard previously in the season, were other features of the day. On this evening there also was the second musicale in a series of three given for the benefit of the Martha Berry Schools by Harold Henry at his studio. Mr. Henry offered a varied program ranging from the Bach-Liszt Prelude and Fugue in A minor and the No. 7 Beethoven Sonata to the French moderns, Ravel and Debussy, ending with his own Valse Caprice on the Johan Strauss Roses from the South. In response to the requests from an enthusiastic audience, several numbers were generously added, the most noteworthy being the Debussy La Cathedrale Engloutie. . . .

Primrose in Walton Concerto

March 7 (CH)—Three numbers made up the Philadelphia Orchestra's program, with Ormandy conducting—Mozart's "Haffner" Symphony, Sibelius' Second and Walton's Viola Concerto. Beautifully toned and proportioned playing, based on dignified interpretations, made the evening a continuous benefaction. William Primrose, musician extraordinary and complete virtuoso of the viola, caused that instrument to speak with the utmost eloquence. The Walton work, unlike most of his other output, appeals through simplicity of workmanship and directness of melodic expression. Both the music and the player won hosannahs. . . . (TiH)—Marion Mandered, Buffalo soprano and soloist at Temple Emanu-El in New York, made an excellent impression at her first metropolitan recital, despite a voice not perfect in all its registers. She gave rich meaning to a diversified list and shone especially with heartfelt delivery of a Brahms group. Erich Itor Kahn accompanied.

LOUIS KAUFMAN,
American violinist, and William Grant Still, Negro composer, looking over the score of Still's new Suite for Violin, which had its New York premiere at Town Hall when Kaufman appeared there in recital on March 17.

Two Symphonies by Barber

March 8 (CH)—Samuel Barber's Symphony In One Movement (revised since its 1937 premiere) registered strikingly at the Philharmonic concert under Bruno Walter. The score is in cyclic form, recognizably unified, full of meat harmonically and rhythmically, and constructed with smooth and versatile craftsmanship. The best thing that can be said about the composition, is that it held its own with Schumann's Fourth Symphony which it followed on the program. Barber, in Corporal's uniform, took bows. The concluding number was Brahms' B flat Piano Concerto, soloed by Rudolf Serkin with all the large utterance and ebullient fancy needed for the authentic voicing of the gigantic masterpiece. Walter and the orchestra were in superb moodal and organic association with the pianist. . . . (TH)—Todd Duncan, Negro baritone, so long connected with Porgy and Bess, made his debut as a recitalist, and triumphed convincingly. His resources are extensive both as a singer and interpreter, and he delivered Old Italian music, German, English, and French songs and several Spirituals with equal stylistic finesse, authority and charm. William Allen won individual honors with singularly subtle piano accompaniments.

March 9 (CH)—Koussevitzky and his symphonic Bostonians featured another new work by Corp. Samuel Barber, Symphony No. 2, dedicated to the Army Air Forces, which had "commissioned" the composition. Nevertheless the music has no apparent "program," even though Barber at one point uses a specially built electric generator that simulates the sound of a radio beam. The writing is forthrightly symphonic in form and construction, somewhat atonal in harmony, pleasantly themed and factured cleverly. While the audience received the Opus with enthusiasm, this listener prefers the Barber Symphony heard at the Philharmonic the previous evening. Koussevitzky, fervent and in exemplary command, had the orchestra at its highest peak of excellence not only in the novelty but also in Mozart's Kleine Nachtmusik, Brahms' Third and excerpts from Berlioz' Damnation of Faust. . . . (CCH)—Elmo Russ played and sang a number of his compositions, appealing music of many moods and fastidious workmanship. His hearers gave him exceptionally warm response, and he fully deserved it for his imaginative performances. Outstandingly interesting were George Washington's Prayer, We Thought We Heard the Angels Sing (based on lines from Capt. Rickenbacker's recent book) and Meeting God, set to a poem found on an American Soldier killed in Italy.

Toronto Musicians Aid Wartime Cause

Never in the history of Canada, and particularly Toronto, has so much musical activity been manifest. Every possible type of entertainment is playing to packed houses, and wartime seems to have created an insatiable demand for music and entertainment, and indeed, for all the arts.

The Toronto Symphony Orchestra has indeed had an active season and concluded its series of regular concerts on Tuesday evening, March 14th, with the appearance of Artur Rubinstein, playing the Concerto in G major of Beethoven.

Among recent notable program items was the Concerto for Piano and Orchestra by John Ireland, with Ross Pratt as soloist: On the same program the Festal Overture of Godfrey Ridout. Another concert was highlighted by the performance of Brebeuf by the Mendelssohn Choir and the Toronto Symphony Orchestra. The work is based on a poem by E. J. Pratt, with incidental music for chorus and orchestra by the Canadian composer, Healey Willan. This concert was also enjoyable for a performance of Benedicité for soprano solo, chorus and orchestra by Vaughan Williams.

The program of Feb. 1 was highlighted by the Symphony No. 1 of Arnold Walter, its first performance. On Feb. 29 Ernest Seitz, pianist, was guest artist in the fine performance of a Concerto in B flat by Bortkiewicz, and the Symphony No. 4 by Schumann. The concert of March 14 was responsible for a fine performance of In dir ist Freude by Bach, transcribed by Sir Ernest MacMillan.

The Musical Festival movement in Canada has long been one of the chief motivating forces behind the development of young musical talent. Musical festivals are especially active in Western Canada. Feb. 7 saw the opening in the Eaton Auditorium of the Kiwanis Musical Festival, probably now the second or third largest of its kind in the British Empire. The festival ran the whole gamut of musical endeavor and wound up with a most successful concert in Massey Hall with winners of the various divisions.

The Eaton Audjtorium Musical Arts series presented Todd Duncan, baritone, in a very fine recital on March 2, and Alexander Schreiner, organist, assisted by the Toronto Men Teachers' Choir, appeared on March 15. On March 16, Alexander Kipnis appeared in recital.

Feb. 11 marked the visit of the Minneapolis Symphony, conducted by Mitropoulous. The concert of this orchestra is keenly anticipated by all orchestral fans in Ontario, and a capacity house was on hand.

Other concerts, too numerous to mention, are contributing to the kind of a season of which most concert-goers dream.

A great deal of attention is being given by concert managers and various interested groups in the study of entertainment of the armed forces, perhaps the most notable of which is the Citizens' Committee for Troops in Training. In 50 months of operation, this committee's entertainment section has produced a show each day, for servicemen and women, presented to nearly 1,360,000 people in uniform. Last month 81 shows, or nearly three each day, were sent out by the entertainment committee, headed by Chairman Norman Wilks, Toronto Conservatory of Music, and Vice-Chairman Nella Jefferis.

More than 20 concert parties composed of volunteers have performed for personnel in Military Districts 1, 2, 9, R.C.A.F. Training Command No. 1, and at H.M.C.S. York. After their regular day's work in offices, war plants and factories, volunteers have travelled more than 103,000 miles to give their shows. Entertainers holding medals of merit awarded for more than 50 performances already total 275.

The National Council for Canadian-Soviet Friendship, Sir Ellsworth Flavelle, chairman, and the Music Committee, Toronto Branch, composed of Boris Hambourg, Adolph Kildofsky, Rex Battle, and Godfrey Ridout, arranged a most interesting concert at the Toronto Conservatory Concert Hall, on Feb. 22. Works by Shostakovich, Khatchaturian and Prokofieff were given.

JOSEPH A. WHITMORE.

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Baldwin Piano

Greeting to the Maestro

Toscanini will be 77 years old on March 25, and a world of congratulations and good wishes are sure to pour in upon him. The most heartfelt wish of all is that he may long continue to practise his art in its present inspired eminence.

What Toscanini has done for musical appreciation in this country must be measured with unbounded enthusiasm. Through his deep interpretative knowledge, unswerving musical sincerity, flaming temperament and personality, he brought a new interest and a new public to symphonic performances both in the concert halls and on the air. Whatever dissent there might be on the part of some supercritical musicians from this or that detail of Toscanini's readings, the fact remains that for the mass of music listeners he is the unapproachable authority and outstanding hero of the baton—especially since his taste has become more catholic of recent years, and he now programs Tchaikovsky—once almost anathema to him—modern American symphonic scores and even popular music.

But aside from his purely musical appeal, Toscanini has endeared himself to liberal minds everywhere by his passionate devotion to ideals of political freedom and human tolerance. It was grand achievement for him to leave his native Italy after Mussolini turned into an enslaver of his people; to protest passionately against Hitler's banning of Jewish music and musicians; to go to Palestine and conduct there; and to give up his directorship of the Bayreuth and Salzburg Festivals when they fell under hateful Nazi domination. It probably is one of Toscanini's dearest hopes, and of many other free souls as well, that he might at some time not far distant, go back to Italy and Germany and again make music for their peoples when they have thrown out their oppressive rulers and returned to peace and sanity.

• • •

The Pausing Harpist

Back in 1940, E. P. Dutton & Co. published Laurence McKinney's little illustrated booklet of verses (pictures by clever Gluyas Williams) called People of Note, concerning the orchestra and its players. Seeing the woman harpist in a symphony group the other evening, we only half remembered what McKinney had written about the heavenly instrument and so we looked up his lines. Here they are:

"If there's one lady in the bunch,
To find her takes no special hunch
Nor sight particularly sharp.
She is the girl who hugs the Harp.

The very longest tuner-upper,
She has to have an early supper
And, seated on a lonesome chair,
Proceeds to wind up the affair!

Then she will sit and sit and wait,
Dispassionate and desolate,
Till the conductor's nod, or frown,
Sets her to stroking up and down.

And after these chromatic bits—
She simply sits and sits and sits.
A harpist must have lots of pluck—
A black silk costume—and a truck."

• • •

Split Verdict

Colleagues Bohm (Herald-Tribune) and Downes (Times) are slightly at loggerheads in their reviews of how Rodzinski recently interpreted a composition at a Philharmonic concert. Here is Bohm: "Less impressive was Mr. Rodzinski's discourse of Schumann's First Symphony. His chief concern seemed to be precision and tonal balance and these important objectives were successfully achieved. But the joyousness of the first movement was hardly suggested, the unfolding of the exquisite slow movement was utterly wanting in the touch of an enkindling imagination. . . ." Here is Downes: "Dr. Rodzinski gave an exceptionally warm and comprehending performance of Schumann's bewitching Symphony. . . . Dr. Rodzinski let the Symphony sing itself. . . . The tempi were admirably taken, so that every note was clean and clear and the excitement was in the well-accented rhythm and not falsified by a breakneck speed."

• • •

Early Recordings

Most persons think that phonograph recordings were first made in comparatively recent times, but that idea is entirely erroneous. There are in existence records of the singing of Jenny Lind, Patti, Lilli Lehmann, of the voice of Bismarck, and the piano playing of Liszt, Brahms in piano accompaniment to one of his songs, and Grieg in the second movement of his Piano Concerto.

Several of those remarkable examples are in the possession of Edward Smith, of New York, who owns a collection of records numbering some 18,000 wax cylinders, discs and plates, among them being performances by Metropolitan Opera stars of all its years except the earliest.

One of the Smith records is the first act duet from Madame Butterfly, sung by Caruso and Farrar. Before the tenor arrived at the studio, he had fortified himself with a couple of highballs, and was late in consequence. He apologized to Farrar for the delay, and then the couple started their singing. Everything went well, and so intent were the studio operators on the mechanics of their recording, that they did not hear Farrar slipping a few English words into her Italian text. In fact, the record went on the market as made, but not until it was finally withdrawn twenty years later were the manufacturers made aware by the perpetrator herself, of the joke she had played. The English words interpolated by Farrar were "He had a highball." Mr. Smith owns one of the very few existing originals of that duet, and he says that it is not for sale at any price.

In his collection is also a Mozart aria sung by Lilli Lehmann at the age of 59. Her beauty of voice, ease of emission, and perfection of style and phrasing are an object lesson in the vocal art of bygone days.

• • •

Intimate Opera

The recent short run of opera at the New York Center (another series will be given in May), with its English performance of Martha, suggests that there is room in this city for intimate representations in our tongue. Instead of thinking in terms of competition with the Metropolitan, the smaller companies should devote themselves to repertoire suited for their restricted equipment in soloists, chorus and orchestra. There are numerous works appropriate for just such a purpose, with scores not too heavy and vocal requirements not too exacting.

If produced in a moderate-sized house, with first-class English texts properly dictioned, there could be no better medium for making converts to grand opera, and for paving their way toward understanding and enjoyment of the major masterpieces. Many cities in Continental Europe had two opera companies that functioned successfully without competition, the one doing the intimate repertoire, the other the more massive.

When opera first made its appearance, the Italian noblemen of early Florence had it produced in their homes. That was the start of intimate opera, and probably the foundation of the love of all Italians for their favorite form of musical indulgence.

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If your Musical Courier is not delivered on schedule, the delay is unavoidable because of war conditions. We therefore ask your indulgence.

VARIATIONS

By Leonard Liebling

Another facet of the opera situation in America is brought to light in a thoughtful communication received by this paper, and herewith appended:

February 12, 1944
1716 Chestnut Street
Philadelphia, Pa.

To the Musical Courier:

A recent issue of your magazine contains a timely and valuable review of the American opera scene, particularly as it relates to its young singers in their need for small companies to provide them with experience. Small companies not having flourished on our soil in the same way that the numberless symphony orchestras which have sprung up, the question arises, What is the reason for this failure to take root of the small opera company, which is so vital to the musical art of a country?

In this connection I thought it might interest your readers to obtain some sidelights from the writer, who for the past four years conducted an experimental company for operatic aspirants in Philadelphia. This was first known as the Students' Opera Company, later as the American Youth Opera Company, the change of name due to the requests of the singers, who considered the original name a liability to future professional job hunting.

The Student Opera was formed to provide experience for the trained and talented singer aspiring to an operatic career. It was open to advanced students of all Philadelphia teachers and schools, and in the course of its existence gave auditions to nearly 400 young people, 50 of whom made their debuts with our group.

Many leading citizens and music patrons gave their names in support of the project. None of them wished to contribute to its financing. A few expressed the thought that the singers themselves should provide for the cost of their experience. In view of the fact that the cost of producing these simply mounted operas was very modest as the mounting of operas goes (from $250 to $300 per performance), the cost divided among a single cast of 10 or 12 singers would have been small enough, were the singers willing to defray the cost of their operatic apprenticeship. But the majority of the singers were disinclined to pay for the opportunity to obtain a debut.

When one considers the price of an opera singer's training even a decade ago, when American students were obliged to go in most cases to Europe to learn their repertoire and obtain initial experience, one can see that the present-day operatic aspirant is differently minded from his predecessor. Today's young singers are loath to pay for the privilege. They are practically-minded for the most part and want to know what it will mean to them in dollars and cents in the future. "Will you guarantee us opera-singing jobs?" they ask.

This brings the matter to a showdown with those who are concerned with cultural and musical matters. Is the future of opera worth saving, and with it the singers of the future? If we want it, are we willing to provide for it? The answer must be that if we want it, some governmental subsidy must be forthcoming. Private philanthropy, which long has been its self-appointed custodian, is no longer willing or able or interested to spend for it. It seems, therefore, to be up to the government to bestir itself in behalf of singing art, for practical as we are we cannot live by Sinatras and Kate Smiths alone.

DIANA IRVINE

• • •

The Philadelphia experience is typical, and the writer of the letter deserves thanks for bringing it to public attention. Whether the remedy lies in Governmental aid, however, remains open to doubt, so long as our system of politics coils itself around all moneys appropriated from the U. S. Treasury.

One can hardly blame young singers for expecting to be paid, even if modestly, for rendering services to enterprises that have a box-office and collect appreciable sums from the public. Young theatrical performers receive pay, and there seems no reason why their singing colleagues should work for nothing. Perhaps the market is overstocked with operatic vocalists. If that be the case, the only solution would bring us back to the aforementioned millenium—the establishment of numerous permanent opera companies in various cities, of North and South America, like those of Continental Europe. The United States and England have lagged behind lamentably in that regard.

Throughout all the pother, the Metropolitan continues its sold-out performances and is having the greatest public response in its career. Nevertheless the institution finds it necessary to ask opera-minded persons to donate another $300,000 to pay for the current deficit and help start the next season. Grand opera appears, from any viewpoint, to be a luxury and not a business. The Metropolitan, however, is a luxury that America is likely to retain, no matter what it costs, and no matter what the competition.

• • •

Bruno Walter too, as recorded in a recent Herald-Tribune interview, believes that Government, State, or Civic subsidies should be provided for opera; that a chain of smaller opera companies ought to stretch across the land to provide proper training for young singers; that winning an Auditions of the Air, without previous operatic experience, is not sufficient preparation for an engagement at the Metropolitan.

• • •

Hendrik Willem Van Loon is dead, and to many of us the world is the poorer for his passing. An incorrigible humanitarian with a heart as expansive as his huge frame. An encyclopedic mind pouring out its treasures generously, entertainingly, never pedantically or dully, often with humor and wit, and always in language native to every reader. He made history, geography, Biblical lore, art, music, into storied picturesqueness, enriched with his own characteristic sketches in black and white and water colors. He fought injustice, intolerance, snobbism, dishonesty, lashing himself into fervid protests in his writings and speeches.

Van Loon's special worship was music, which he knew intimately as an amateur and wrote about in many an essay. He played violin badly but with passionate zeal. At his home in Old Greenwich I often saw him turn on the radio when some violinist was playing a Concerto, grab his own instrument and topsyturvily scramble along with the soloist.

In my library is a treasured book called The Life and Times of Johann Sebastian Bach, of which the fly-leaf has these printed words:

"This small volume is dedicated to
Leonard Liebling
Not merely because we are indebted to him for a great many acts of kindness (both small and large) but because in spite of
his being the Editor of a Musical Magazine he still loves Music and continues to be patient with Musicians."

The book is supplemented with a set of six phonograph records of Bach's piano music played by Grace Castagnetta. Under date of January 22, 1940, I received the following letter from Van Loon: "I listen to Gracie's magnificent records, I look at my own incomparable pictures, I read my own fascinating text, I once more listen to Gracie's magnificent records, I study the dedication to our friend, L.L., and though I don't want to be rude, I feel like saying what the Duchess said about something quite different, 'It is entirely too good for him'. Nevertheless a copy will go to you from the publisher in a few days—with the dedication unchanged!"

Vale, Hendrik, and good luck among the Olympians. I shall always remember what you said two Summers ago about your own going: "I am not for long here. As soon as I pass the Great Portal, there are two things I intend to do at once. Find out what kind of a fiddler Nero really was, and ask the Devil, when Hitler arrives, to have Mendelssohn's music played for him through all eternity."

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During my long affiliation with music in America, I do not remember when this country has had as many first class piano accompanists as at present. They are so outstanding that their performances nearly always match those of the soloists and sometimes even top them. To mention a few, such men as McArthur, Dougherty, Sandor, Kahn, Ulanowsky, Balsam, Bos, Allen, are artists in their own right, all excellent pianists and perfect ensemblists in tone and musicianship. Some of them memorize their accompaniments, a stunt first done in New York many years ago by Max Liebling and Isidore Luckstone, and later by Frank La Forge. Audiences fully appreciate the worth of the great accompanists, and understanding soloists make them share deservedly in the applause.

• • •

In our March 5 issue I told how a demon editor and an angelic conductor argued whether Richard Strauss had or had not been editor of Die Musik, published in Germany a number of years ago. The conductor said no, but was finally convinced (and agreed to buy the drinks) when shown a passage in Riemann's Musik-Lexikon that credited Strauss with the editorship of Die Musik from 1904 to 1918. It now appears that both contenders were right as well as wrong, for there was a magazine called Die Musik, and under a similar title, also a series of monographs on musical subjects (Rolland, Bruneau, Bekker, Hugo Leichtentritt were some of the writers). Strauss edited the latter publications, but not the magazine. The corrective information comes to this desk through two interesting letters from Dr. Leichtentritt (now of Harvard University) and Dr. Bruno David Ussher, Los Angeles critic and *litterateur*. It now looks as though the original arguers have to buy drinks not only for each other, but also for friends Leichtentritt and Ussher when they come to New York.

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There has been some arguing too as to the political beliefs and practises of Walter Gieseking, the German pianist, who returned from America to his native country just after Hitler came into supreme power. Private letters from Berlin reported that Gieseking had become violently Nazi, and at his recitals, decorated the stage with a large picture of Hitler. The stories were heatedly denied here, and the matter remained in doubt.

I have before me the Christian Science Monitor of March 1, 1944, containing an article by Dr. Kurd Albu, former Legal Counselor to the Turkish Government. One passage reads: "Finally Prof. Walter Gieseking, the famous German pianist, arrived in Turkey for a concert tour, playing in the 'Ankara Palas' Hotel in Ankara under the sponsorship of Ambassador von Papen. Moreover, Professor Gieseking is now making a propaganda tour through the districts damaged by the recent earthquakes, although the Turkish peasants have not the smallest notion or interest for European music."

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All sorts of reports reach here about musical casualties in the Italian campaign. Some accounts have it that Lauri-Volpi, Pertile, Schipa and Stabile were killed; that Borgioli lost a leg. Let us hope the rumors are untrue.

ST. LOUIS

By OSCAR CONDON

Racing toward the season's musical finale, events were in high gear during the past month. A crowded schedule for the symphony orchestra, recitals, opera, and the biennial meeting of the Music Educators National Conference, with many celebrated musical personages in attendance, provided more than ample fare for followers of the universal art.

The Board of Directors of the Symphony Society announced the re-engagement of Vladimir Golschmann as musical director of the St. Louis orchestra for his fourteenth consecutive year. By special agreement, Golschmann is to be given an eight-week leave during the season to conduct other major orchestras. This season he has appeared with those in Boston, Montreal and Cleveland.

Among the assisting artists at the February symphony concerts was John Kirkpatrick, American pianist, whose performance of MacDowell's D minor concerto showed fine discrimination and smartness of style as well as finished technical proficiency. Mr. Golschmann's accompaniment was sensitively executed, as were his readings of Mozart's Don Giovanni overture, and the Tchaikovsky Symphonie Pathetique.

The following all-orchestral program reviewed such favorites as Tansman's Triptyque, Brahms' Third Symphony, Strauss' Death and Transfiguration, and Ravel's La Valse.

Wittgenstein Is Soloist

Paul Wittgenstein was guest for the concerts of Feb. 19 and 20, appearing here for the first time. He gave an heroic performanace of Ravel's piano concerto for the left hand and encored with left-hand arrangements of Liszt's paraphrase on Rigoletto and Raff's La Fileuse. Wagner's Lohengrin prelude and Siegfried Idyl; Brahms' Haydn variations and the premiere of Burnet Tuthill's Rhapsody for orchestra, called Come Seven, all came off with fine distinction. The Tuthill work, in seven-rhythm, abounds in tricky scoring and varied patterns in the modern idiom. It had enthusiastic response from the listeners and revealed the composer, who conducted his own work, as a musician of parts.

Herbert Van Den Burg, first violist of the orchestra, was soloist the following week, playing a first local performance of Gardner Read's Fantasy, Opus 38. This was cordially received, as were Mr. Golschmann's readings of C. P. E. Bach's Concerto in D major, Haydn's London Symphony, Delius' Brigg Fair, the Mendelssohn Midsummer Night's Dream scherzo, and the second suite from DeFalla's Three Cornered Hat.

Pension Fund Program

The annual Pension Fund concert was a decided novelty. It was given in Convention Hall to an audience of 7,100. Some 1,400 were seated at tables on the arena floor at which refreshments were served, and the music of a popular nature was conducted by Mr. Golschmann and Charles O'Connell. The Coon Creek Boys, a novelty musical organization, injected comedy into the occasion, which was pronounced a howling success.

Entertainment Enterprises, Inc., garnered two overflow audiences for the recitals of Marian Anderson and Fritz Kreisler. Miss Anderson was in splendid form and gave unstintingly of her art. Kreisler, who had not been heard here for several seasons, was hailed with vociferous acclaim. The faithful Carl Lamson shared the ovation with his colleague.

The Nine O'clock Opera Company gave a fine performance of The Merry Wives of Windsor at Howard Hall under the auspices of The Principia Concert Course. Repeating their success of last season, the talented company won an enthusiastic welcome.

The Minneapolis Symphony, under Dimitri Mitropoulos, closed the Civic Music League season. Extra chairs were in the pit and numerous standees applauded performances of a Bach-Weiner Toccata, Ravel's Alborada del Gracioso, Morton Gould's Spirituals and Rachmaninoff's Second Symphony.

(*For report of convention, see page 3.*)

ROCHESTER

Rochester music lovers finally had the opportunity of hearing the latest work of Dr. Howard Hanson, director of the Eastman School of Music. His Fourth Symphony, completed late in 1943, and first performed by the Boston Symphony Orchestra, under the baton of the composer on Dec. 3 last, was presented by the Rochester Philharmonic Orchestra under Jose Iturbi on Feb. 3.

Mr. Iturbi gave an inspired and enthusiastic performance of the emotionally moving work which, together with the composer, was warmly greeted by the audience. The other works presented on that evening were Lalo's overture to Le Roi d'Ys, performed in a dynamically dramatic mood, Strauss' charming Till Eulenspiegel, Debussy's Afternoon of a Faun, and Ravel's orchestral fragments from Daphnis and Chloe interpreted in a colorful spirit.

Another new work for Rochester listeners was Prokofieff's Seventh Sonata, performed in a splendid style by Vladimir Horowitz on Feb. 25. This recital was memorable. Horowitz fascinated the large audience from first to last. Beethoven's 32 variations, 4 sonatas by Scarlatti, 4 preludes by Rachmaninoff, a group of Chopin mazurkas and etudes, and Liszt's Hungarian Rhapsody No. 6 were on the program, and many encores.

Eastman School Events

This report of Rochester music life would be incomplete without mentioning the activity and the educational work done by the Eastman School of Music, its faculty members and students. In the chamber music series, Marjorie Truelove MacKown, pianist, and Allison MacKown, cellist, gave a joint recital, showing a warm expression as well as a dramatic mood in the presentation of works including Beethoven's Variations on a Theme from Judas Maccabeus by Handel, Alfano's Sonata in G minor, and Two Preludes by Shostakovitch played by Mrs. MacKown.

In the same series, Arthur Kraft presented the entire cycle Die Schöne Müllerin by Schubert. Mr. Kraft sang with cultivated voice in fine style and with perfect understanding; Helen De Jager assisted at the piano.

It was delightful to hear the Eastman School Senior Symphony Orchestra, conducted by Dr. Paul White, in a performance of the Overture and Venusberg Scene from Tannhaüser. The interpretation of Beethoven's Fourth Symphony showed a mature understanding of the classics. The wind section deserves special mention for flawless and beautiful playing.

Gordon Leads Little Symphony

The Eastman School Little Symphony, conducted by Jacques Gordon, presented two Brandenburg concertos by Bach, Beethoven's Septet, and a joyful String Music by Quincy Porter, the soloists being students of the Eastman School. The interpretation was beautiful and of an inspiring vitality, especially as this chamber orchestra has been rejuvenated in its entirety this winter after the war had called the former members to the colors.

Dr. Hanson, conducting the Eastman-Rochester Symphony, presented some candidates for degrees of Bachelor and Master of Music, as soloists. This reporter was delighted to hear such beautiful voices. The instrumentalists, too —violin, harp, and piano—gave ample proof of talent, skill and the efficiency of their teachers.

DR. HANS F. KUPPENHEIM.

PIERRE LUBOSHUTZ
and
GENIA NEMENOFF
(Photo by Bruno of Hollywood, N. Y.)

Toledo Applauds Visiting Orchestras

TOLEDO, O.—On a wretched evening outdoors, the Museum of Art was delightfully gay as the Minneapolis Symphony, under Dimitri Mitropoulos, presented a program of pleasing music. It opened with the Overture to Wagner's Flying Dutchman, followed by Mendelssohn's "Scottish" Symphony, played with assured attack and lightness of touch. Prokofieff's Classical Symphony and Ravel's Pavane pour une Infante Defunte were both done with fitting grace. The wind instruments, in particular, demonstrated consummate artistry. The program closed with an impressive reading of the Bach-Weiner Toccata, Adagio and Fugue in C major, but several encores were added.

For the second time within a month this city was favored when the Pittsburgh Symphony, Fritz Reiner conducting, on Feb. 25 made the initial visit for both in the Peristyle. This aggregation has improved greatly over a performance heard in its native city a few years ago, for which there can be nothing but praise. One noted the number of women artists taking their places in every group. Eagerly awaited was the Shostakovich Fifth Symphony, given an admirable reading and to the delight of the audience. Next in interest was the presentation of excerpts from Wagner's Meistersinger. The concert opened with Rossini's Overture to La Scala di Seta, new to 99 per cent of those present.

A. McL. T.

Luboshutz and Nemenoff on Countrywide Tour

Pierre Luboshutz and Genia Nemenoff, duo-pianists, now completing a two months' transcontinental tour, will return to Eastern cities in April and appear at the Ann Arbor Music Festival in May. Their February schedule included appearances from Cleveland to Seattle, with many stops *en route* through the Midwest, and a visit to California. Coast appearances include San Francisco; 2 engagements in Los Angeles, on the Behymer Concert Series and as soloists with the Janssen Orchestra; and dates in San Diego, Long Beach, Fresno and Ventura.

The Luboshutz and Nemenoff season really started on the Pacific Coast last summer. They spent the remainder of the summer studying a new concerto written for and dedicated to them by Bohuslav Martinu. On Nov. 5 and 6, they premiered the work in Philadelphia with the Philadelphia Orchestra, and on Nov. 8 and 9 repeated it with the orchestra in New York. The pianists have been re-engaged for four additional appearances this season with the Philadelphia Orchestra. In November, they also appeared twice in the same week in Baltimore, with the orchestra there and in recital at Peabody Conservatory. Other engagements included appearances in Boston and Washington; twice as guest soloists with the Pittsburgh Orchestra; their annual Town Hall recital and a concert for the benefit of the Coordinating Council of French Relief, both in New York.

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DISCS: New Method of Recording Registers Music on Tape

One of the most remarkable of the post-war innovations, especially for music-lovers, is the new Fonda Cellophane Tape Recorder. The first commercial model, a neat, compact unit, a little larger than the average table model radio receiver, is a precision instrument which records and plays back on cellophane tape with high fidelity.

The tape, a little more than an inch in width, is an endless loop, 320 feet long, and allows up to eight hours of constant recording at a cost of from 50 cents to a dollar an hour. The quality of reproduction depends upon the speed of the tape past the recording needle. For medium quality reference recording a speed of 40 feet per minute is used, whereas music of a serious nature, requiring higher fidelity, employs a speed of 60 feet per minute on acetate tape. Thus the fluctuation of price.

A diamond needle is used to make the recording and a sapphire one is used for the play back. The manipulation is all very simple—merely press a button. There are no more gadgets to be concerned with than there are on a radio. It can be attached to either a microphone or radio. And, incidentally, it picks up the radio program directly from the air before it comes through your radio, alleviating all imperfections of sound which may occur on account of slight defects in the radio. Since the needles have permanent gem points, they do not require changing, and they also eliminate shavings. It is therefore possible to play the film thousands of times without loss of tonal quality.

Upon hearing a NBC Symphony program which had been recorded from the air just two days before, and another vocal record which had been made about two years ago, and played over 2,000 times, it was impossible to detect the difference in age. Neither had surface noises nor were there any noticeable signs of wear.

Wide Use Foreseen

Besides commercial and government uses, this recorder will be invaluable for musicians and teachers. Not only can any program be taken directly from the air for the sum of about a dollar an hour, but also one may record their concert programs right at home with no bother and very little cost. And for the teacher, as a check on the progress of pupils, it is ideal.

The Fonda Tape Recorder is the invention of Jay Fonda, Chief Engineer of the Fonda Corporation which is under the same management as the Jefferson-Travis Radio Mfg. Corporation. He learned about this type of recording while working on sound films. The principle was taken from that of the film sound track—the main difference being that a needle is used to do the work done by an intensified light.

At the moment, the Recorder is available in three models; the small eight-hour portable recorder, the one-to-eight hour stationary unit for airports, radio broadcasting stations and governmental use, and a small unit which records up to one hour. A model, designed specifically for home use, is soon to be added to the list but probably will not be available until after the war.

And, it sounds as though it is well worth waiting for!

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Record Reviews

MOZART: Divertimento in E Flat Major for Violin, Viola and Cello, K. 563; played by Jascha Heifetz (violin), William Primrose (viola) and Emanuel Feuermann (cello). Victor set DM 959, 4 discs, $4.50.

It would be difficult to make a better selection for Victor's March feature set. Mozart was, no doubt, very happy composing in this form as Kochel lists twenty-two Divertimenti in the catalogue. There is no restriction on the combination of instruments for a Divertimento and it generally consists of six or seven short movements with little changes in key but great contrasts in rhythms and tempos.

This work is in six movements, an allegro, adagio, two minuets, an andante and variations, and finally a rondo. The perfection of the composition plus the incomparable musicianship of Heifetz, Primrose and Feuermann add up to another one of those unusual musical experiences. The tonal quality, balance, phrasing, spirit and adherence to the composer's style place this recording in the same class with the piano trios recorded by Rubinstein, Heifetz and Feuermann.

SCHUBERT: Sonatina in D major, Op. 137, No. 1; and Rondo from Piano Sonata in D major, Op. 53 (arr. Friedberg). Played by Joseph Szigeti, violin, and Andor Foldes, piano. Columbia set X or MX-238, 2 discs, $2.50.

This is one of those rare masterpieces which at first glance appears to be simple enough to serve as an ideal students' recital piece. And, as far as technical demands are concerned, it is within the reach of the average moderately advanced student. Musically, however, the story is not the same. It takes the mature and tasteful artistry of a Szigeti to realize the full elegance of the singing melodic lines and to project the ideal tonal shading. Foldes and Szigeti retain an excellent balance and their interpretation of the charming music is a delight to hear. The filler, an arrangement of a piano sonata in the same key, is very much in the same character as the Sonatina, and provides a neat conclusion to the set.

DVORAK: Slavonic Dance No. 1, in C Major and Slavonic Dance No. 3, in A flat Major; played by St. Louis Symphony Orchestra with Vladimir Golschmann, conductor. Victor 12 inch disc No. 11-8566, $1.00.

The sixteen Slavonic Dances were originally composed by Dvorak for four hands, to be played at one piano. Various orchestrations have appeared since, in fact Dvorak himself undertook to orchestrate the dances upon the completion of the original version but with not too much success.

Just why Victor has labeled the dance No. 6 in A Flat Major as No. 3 is not clear for even in their set of Slavonic Dances (M 310) the original No. 3 is used. It is hoped that this change will not confuse those familiar with the pieces too much. Golschmann and the St. Louis Symphony Orchestra have provided a first-rate performance with plenty of vigor and Bohemian flavor.

LIAPOUNOFF: Lesghinka, Op. 11 (Caucasian Dance) (Etude No. 10); played by Alexander Brailowsky (piano). Victor 12 inch disc, No. 11-8567, $1.00

This is rather Chopinesque and is at times reminiscent of the Tarentella and some of the faster Etudes of the Polish master. It is, therefore, an ideal work for the contemporary Russian pianist, Brailowsky, who has won international fame as a Chopin interpreter. The recording is excellent.

JUDITH ANDERSON with GENE LEONARD, SUPPORTING CAST and UNACCOMPANIED MIXED QUARTET: Lincoln's Letter to Mrs. Bixby, by Geiger; The Fog and The Statue of Liberty, by Latouche; Passages from the Sermon on the Mount, from the Bible (King James Version). Victor set DM-960, 3 discs, $3.50.

Judith Anderson, well-known American artist who has gained wide recognition for her Shakespearean roles, gives a dramatically moving and vivid reading of these sketches. The assisting cast and unaccompanied mixed quartet, discriminately employed, lend color and interest to the recording. This set is above the average of its type.

THE AMERICAN STRING QUARTET
in its recent concert at Phillips Academy, Andover, Mass. Harold Kohon, first violin, Benjamin Levin, second violin, Felix Frost, viola, and Russell Kingman, cello, are the players.

Elman Presents Records to Soviet Museums

Mischa Elman, at the invitation of the Soviet Government, has presented all his recordings of Tchaikovsky music to the Tchaikovsky Museum at Klin, now being restored after its partial destruction by the Nazis. The world-famous violinist, who received his earliest acclaim in Russia as the first of the Leopold Auer prodigies, has also been invited to send copies of all his recordings, transcriptions, early programs, photographs and other memorabilia of his career to the new Museum of Culture and Rest founded in Moscow in the memory of Anton Rubinstein shortly before the outbreak of the war.

Roth Quartet Season Includes Festival Dates

The Roth Quartet, which soon completes another active season, will appear in three concerts at the Brookly Institute of Arts and Sciences on April 11, 18, and 25. Their season included several festivals, among them a six weeks' series at Brigham Young University last Summer, which will be repeated this June for the sixth consecutive season. Other festivals were given at the University of Michigan in Ann Arbor, at Atlanta, and Detroit. In May they will give a three-day festival in Kansas City, and a two-day series in Colorado Springs, after which they start their session at Brigham Young University. Other cities included in their itinerary this season were Boston, Chicago, Cincinnati, Seattle, Syracuse, Pasadena, Santa Barbara, Monmouth, Eugene, Ogden, Winfield, Lindsborg, Gainesville, Geneva, Aurora, Storrs, Amherst, Sweet Briar, Chatham, Columbus, and Port Huron. In New York the Quartet appeared twice at the Frick Museum, on the Town Hall Endowment Series, twice at the Museum of Modern Art and also for the Bohemians.

Maria Hussa on Long Tour

CHICAGO.—Maria Hussa, former soprano of the Chicago and Metropolitan Opera companies, has given recitals in many states during the past few months. Her engagements took her to Wisconsin and Minnesota, where she sang in La Crosse, St. Louis, St. Joseph, Brainard and Duluth. Then she fulfilled dates in Provo, Utah, with the University; Logan, and Cedar Rapids, Ia. On her way back she appeared in several cities of Missouri and in Washington.

In her programs, Mme. Hussa featured a group of American composers and included classic arias of Gluck and Schubert, works of Grieg, Brahms and Strauss, and songs by Debussy, Massenet, Gounod and Bizet.

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CHICAGO

By René Devries

CHICAGO'S ALL-GIRL PIANO SYMPHONY playing in Orchestra Hall, under the direction of Antoinette Rich. (Photo by Kaufmann & Fabry.)

Edward L. Ryerson, president of the Chicago Orchestral Association, has announced that the current season has been the most successful of any of the past ten years. Both season subscription and box-office purchases have increased, with ticket sales advancing generally ten per cent and receipts from season ticket sales $18,000 ahead of the 1942-43 season.

At the same time, Mr. Ryerson announced that plans for next year are already being formulated under the direction of Désiré Defauw, conductor and musical director, and that contracts will be signed within the next few weeks with artists who will appear with the Chicago Symphony during its fifty-fourth season, again under Dufauw's baton.

Kurenko With Indianapolis Symphony

A champion of American music, Fabien Sevitzky made known here Salute to Russia, by David Van Vactor, in a Russian program. He and his superb band of virtuosos performed to the delight of a huge assemblage in Orchestra Hall which welcomed anew the distinguished conductor, his Indianapolis Symphony and soloist, Maria Kurenko. The backbone of the program, Shostakovich's Fifth, held much of new interest as unfolded by Sevitzky. In the lore of Russian songs, Mme. Kurenko stands alone, and she easily lived up to that reputation, particularly in her thrilling account of the aria from Rimsky-Korsakoff's Snow Maiden. The concert must be chronicled as one of the best attractions of the Harry Zelzer Concert Management series.

Tibbett at Civic Opera House

Messrs. Goldsmith and Thompson evidently were inspired when they chose Lawrence Tibbett as recital-giver to bring the History and Enjoyment of Music series to a triumphant close. Not heard in a full length recital here in a number of years, Tibbett attracted to the Civic Opera House not only the habitues of these concerts but a legion of his own followers. Many were unable to secure admission. The fortunate ones heard the famous baritone at his best.

Zimbalist, Heifetz, Milstein, Stern

This has been a violin year thus far, with a parade of notables. Kreisler and Elman began the procession, Milstein followed; then came Efrem Zimbalist to enrapture his legion of admirers with the nobility of his address, whether in classic, romantic or modernistic works. Soon afterward Heifetz was confronted by a capacity house at his lone appearance here this season at Civic Opera House. Milstein returned to play an all-Brahms program as soloist with the Chicago Symphony Orchestra, Désiré Defauw conducting. The latest comer, Isaac Stern, who with Alexander Zakin furnished the third program of the Chamber Concert Series sponsored by the department of music of the University of Chicago, scored as heavily in Mandel Hall as he did downtown at Orchestra Hall.

Piatigorsky at Chicago University

The Composers and Chamber Concerts under the direction of Remi Gassman and Cecil Smith, inaugurated early this winter, have been a boon to students, faculty and residents of the Chicago area and have helped contemporary composers immeasurably. When Piatigorsky appeared under these auspices, the celebrated cellist introduced a new composition by Bohuslav Martinu, Variations on a Rossini Theme, which found in him an ideal interpreter. The work itself whetted our appetite to hear more of the same contemporary Czech composer.

Stefan Bardas Scores Here

Few newcomers have ever won greater recognition in a debut recital than did Stefan Bardas at his bow in Kimball Hall under the Concert Management of Howard R. Will. Mr. Bardas, head of the piano faculty at Wesleyan University, Bloomington, Ill., has given a number of recitals in eastern and western states since his arrival in this country in 1938. But for some unknown reason we had to wait six years to be acquainted with this artist of considerable value, one able to give new interest to compositions that lack glitter. Mr. Bardas' noble performance of the Bach Chromatic Phantasy and Fugue netted him the entire suffrage of the many resident pianists. In the twelve Debussy Preludes that followed, the newcomer's rippling touch and velvety tone charmed and delighted. His account of two compositions by Casella brought added spicy flavor to these modernistic works. The B Minor Scherzo by Chopin and Schumann's Carnaval concluded happily one of the most interesting and successful recitals of the season.

Chicago Artists Association Announces Contest

A contest for four scholarship awards of $50 each in voice, piano, strings or wind instruments, and drama, has been announced by the Chicago Artists Association. It is open to students from 16 to 30 years of age who are studying with teachers in Chicago and vicinity. Contestants must be American born, or naturalized American citizens. Applications should be made by mail to Katherine Conlon Johnson, 80 East Jackson Boulevard, Chicago. Closing date for entrance to the contest is April 14.

Musicians Club of Women at Curtiss Hall

The Musicians Club of Women presented their 709th concert on the afternoon of March 6, in Curtiss Hall. Artist members furnished the program.

Civic Orchestra to Accept New Students

For a limited time the Civic Orchestra will continue to accept new students. Because the season is so well advanced, the entrance fee has been cut to $10, one-half of the usual amount. Auditions are held upon appointment, made through the offices of the Orchestral Association in Orchestra Hall. More than 400 members of the Civic Orchestra have graduated to important positions in major symphony orchestras in the country. The curriculum of the Civic Orchestra includes special work in music theory, sight reading and harmony in addition to orchestral repertory, full orchestral rehearsal and section rehearsal. Hans Lange is the orchestra's conductor.

Bertha Ott Presents New Talent

During the early part of this month the Bertha Ott Concert Management introduced five young aspirants to fame at Kimball Hall. They were: Adelaide Bradley, dramatic soprano; Doris Stockton, marimbist; Elsa Baklor, soprano; Barbara Malott, soprano, and Laura Stroud, pianist.

Sigma Alpha Iota Events

Twelve child pupils and protégés of members of Omicron Gamma Chapter of Sigma Alpha Iota were presented on a program at the Women's City Club. This type of program is given each year to encourage children and teachers as well.

The Omicron Gamma Chapter also gave a joint program with the Evanston Alumnae Chapter, Alpha Beta, at the home of Mrs. Philip Fox.

Delta Omicron Installs New Chapter

Delta Omicron has installed a new chapter at Central Michigan College of Education, Mount Pleasant. The new chapter is Delta Iota, and Esther Cox Karge, national president of Delta Omicron, presided at the installation.

American Conservatory Notes

Piano pupils of Marie Briel, Gordon Campbell, Irwin Fischer, William Haueser and Juan Masters, and voice pupils of Hulda Blanke were heard in the regular Saturday afternoon recital of March 11.

Louis Rousseau, tenor, was presented in a group of French songs at the Feb. 10 meeting of the Alliance Française.

Elsie Alexander appeared in a piano recital before the Ushers Club of the People's Church of Chicago.

Members of the Allen Spencer class were heard in a program at the American Conservatory.

Eileen Bowman, pianist, appeared in recital at Rochelle (Ill.) recently.

Edwin McArthur Returns to South Pacific

Edwin McArthur, American conductor, has returned to the South Pacific war theatre on special invitation of Lieut. Gen. George C. Kenney, to whose personal suite he has been attached. He has resumed "somewhere in New Guinea" his mission to institute musical activity programs among service men and to direct mass soldier sings. Mr. McArthur was the first civilian sent overseas by USO-Camp Shows to work directly with Army officials. He expects to conduct a number of concerts for the Australian Broadcasting Commission with orchestras in Melbourne, Sydney and Brisbane, where earlier this season he was the first foreign conductor to appear since the outbreak of the war.

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THE MUSICAL PARADE

By THE STAFF

Guilding The Opera.

A year ago, Isabella V. Hutchings founded the Southern California Metropolitan Opera Guild at Riverside, Cal., and is director of the group. To celebrate the first anniversary, she threw a delightful tea and cocktail party at the Essex House on her recent visit to New York. Oodles of opera singers and fans were guests, and of course sweet Lucrezia Bori, guardian angel of our local Guild, lent her gracious presence and smiled on everybody. Flanking her was able Mrs. John DeWitt Peltz, who makes Opera News into such a useful and snappy little publication. Nadine Conner sang a couple of numbers beautifully. John Brownlee read some complimentary telegrams from absentees, photographers made pictrues of the celebrities, and Miss Hutchings added zip with a few terse and witty speeches. Towering above all others in height were those famed Wagnerian heroes, List and Melchior (with his Kleinchen, of course). Tokatyan and Baum represented the tenors, Szell and Breisach, the conductors, Wallerstein and Defrere, the stage directors. Stately Milanov, lively Petina and piquant Farell received compliments from charming Mrs. Walter Beh, most enthusiastic of regular opera-goers. (Farell confided to them that her real name is Farellini—and some of us had thought she was Irish!) Grena Bennett's amiability belied her calling as a critic. Singher, Pechner, Sayao and Varnay had admirers clustered around them. Bill Brady, the vocal pedagogue, could have told any of the warblers what was the matter with their tone-production — but he didn't. Connie Hope kept a pressful eye on all the proceedings. In short it was a real lyrical love-feast and as one observer remarked, "I never saw so much good feeling among so many opera singers."

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Rationed Tributes.

John Barbirolli, of New York Philharmonic fame, is conducting the Hallé Orchestra in Manchester, England, and doing very well, thank you. So well, in fact, that admirers constantly send him presents. Flowers, cigars, card cases, wallets, jewelry and the like? Oh, no. They make real sacrifices, and rejoice John with eggs, soap, butter, onions, and an occasional chicken. He writes to a friend here: "When I discovered that English restaurants really live up to war regulations and serve food only at stated hours, I never go orchestral-touring without taking along at least a few sandwiches."

•

Tonal Tattling.

Sgt. Marc Blitzstein, the composer-pianist, now in London, was scheduled to be soloist with its Philharmonic this month, playing Gershwin's Rhapsody In Blue . . . He is also finishing a new symphonic work called The Airborne, and has done some songs for Beatrice Lillie, one of them called I Love Lechery . . . Bill Murray and his sparkling missus, actress-author Ilka Chase, at the Götterdämmerung performance of the Ring Cycle. Bill, who used to be a music critic but now is an executive with the William Morris Agency, told our Parader, "Now that I don't belong to the chain-gang any more, I can enjoy my Wagner without watching the clock for the deadline" . . .

Half a piano team was seen hurrying along Music Alley (slang for 57th Street) but stopped long enough to say that New York seems a way station in view of all the travelling he and his keyboard half are doing this season. "Regards to Bartlett;" our sleuth sang out as Robertson sped away . . . Dave Ewen, the fellow who writes books about music (and occasional articles for this paper) has been inducted into the Army . . .

Those smarties who think that Novotna, the Octavian, ought to wear a white wig in the second act of Rosenkavalier, instead of the reddish-brown head adornment she affects, are all wrong. In the early days of the Viennese reign of Maria Theresa, the gentry did not sport white wigs. They came into vogue along about 1790. If you don't believe it, go to the Public Library and look up the authorities on costuming . . . Nadine Conner left a few days ago for her native California on some personal business and is to sing several concerts en route, but will return East in time for the Spring tour of the Metropolitan . . .

One of the Liberty ships built in Maine, and launched March 16, is named after a favorite singing daughter of the State, the late Lillian Nordica . . . Iturbi stirring feminine hearts at the 1-2-3 Club . . . Grace Moore keeping to her diet at the Coq Rouge and Paul Whiteman salading at Charlie's and Jack's . . . Speaking of food—if it must be told—Risë Stevens' favorite is paprika chicken, Marjorie Lawrence's is steak, and Frank Sinatra's is spaghetti with meat sauce.

Now let somebody ask why there isn't more starch in his singing . . . Jeanette MacDonald may go into an early revival of a Victor Herbert operetta produced by Mike Todd . . . Sodero, sitting with Geri Dorsay in the Met. Buffet and sipping a highball just after he had conducted Gianni Schicchi . . .

Mischa Elman and Martinelli huddling in front of Steinway Hall. Mischa, who always has new wisecracks, asked the Parader, "What is the definition of a great artist?" and answered his own question with "One who makes his mere imitators sound like caricaturists." . . . If you can buttonhole our Dr. Levinger some time and get him in an anecdotal mood, ask him to tell you stories about Richard Strauss whom he knew intimately for years . . .

I See That

The Salvatore Baccaloni Opera Company recently opened a transcontinental tour at Virginia Polytechnic Auditorium in Blacksburg, Va. Returning May 1, the Baccaloni Company will have made 48 appearances in as many cities of the United States and Canada, ten of which will be with major symphony orchestras.

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Following a period of service in the Navy, Gari Shelton is back in civilian life and has reopened his New York studios. The pianist also is concertizing.

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Urice Rossi, violinist, and Herta Simon, dramatic soprano, will be heard on April 2 with the Waterbury, Conn., Civic Symphony, Mario di Cecco conducting.

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Janet Fairbank and Ethel Luening, sopranos, were called in at the last moment to "substitute" at the Feb. 13 concert of the League of Composers.

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Vera Brodsky, concert and radio pianist, was married on Feb. 22 to Theodore Lawrence, chief of the engineering department of the British Broadcasting Corporation in the United States. Mrs. Lawrence is the daughter of Mrs. Simon Brodsky and was graduated from the Juilliard School where she studied with Josef and Rosina Lhevinne.

•

Boris Roubakine, pianist, inaugurated a series of three lecture-recitals on The Human Symbolism in the Music of César Franck on March 16 at the Young Dancers' Studio, New York. Pvt. Eric Rosenblith, violinist, will assist at the concluding program on April 1.

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The Dessoff Choirs, Paul Boepple, conductor, on March 19 presented a program in the Princeton University Chapel in memory of Elizabeth Milbank Anderson.

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Jeanne Mercier, cellist, Mary Barr Snyder and Frances Archer Madsen, pianists, and Mme. Mercier, accompanist, presented a joint program recently in the Sears Memorial Gallery of the Waltham (Mass.) Public Library.

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Edgar Ortenberg, violinist, has joined the Budapest String Quartet as second violinist.

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Charlotte Harriman, contralto, will give a recital at the Studio Club, New York, on March 28, and Carol Dore will be chairman on March 22 at a program of recorded music.

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Dr. E. M. Hiner, director of Hiner's Band, is working on a new book, Instruction for Brass, at Sousa Nook, Los Angeles. The book was suggested to him 35 years ago by John Philip Sousa.

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BOSTON

By JULES WOLFFERS

One was left with mixed feelings after the initial performance anywhere of Alexander Gretchaninoff's new Ecumenical Mass presented at the 17th program of the Boston Symphony Orchestra. To begin with, the venerable and respected composer was, as he writes, "inspired by the idea of the universal meaning of the churches." Any effort, these days, to unite constructive forces certainly merits full sympathy. But, well as Gretchaninoff writes for voices, beautiful as some sections were, it cannot be said that the almost hour-long work, as a whole, left a very vital impression.

The composer utilizes four solo voices, mixed chorus, orchestra and organ. The four individual singers have no formal solos as such but are implemented in the general scheme, while the chorus is used almost continuously. Perhaps carrying out the theme of the work, the soloists were drawn from persons of widely varying background—Maria Kurenko, soprano, Dorothy Cornish, contralto, Roland Hayes, tenor, and Robert Hall Collins, bass. Here again the result was not altogether satisfactory in spite of excellent individual effort, for so unsuited were the soloists' timbres to each other that their ensemble proved almost startling.

There is not the slightest doubt that Dr. Koussevitzky gave the work as perfect a frame as his genius and craftmanship could devise. Orchestra and chorus (Cecilia Society and Apollo Club, trained by Arthur Fiedler) were excellent, coordination and balance was superb. In a word, all that was beautiful in the work was convincingly brought out by the conductor's probing energy. But there is a limit to what even a Koussevitzky can do. Strauss's Death and Transfiguration ended the program.

Premier of Barber Symphony

The 18th pair of concerts proved one of the high points of the season thus far. After a sparkling reading of Mozart's engaging early Symphony in A major (K.201), Dr. Koussevitzky presented the first performance of Samuel Barber's eagerly awaited Symphony dedicated to the Army Air Forces, in which he serves as Corporal.

Since the piece is scheduled for a New York hearing, detailed comment will be found elsewhere in these pages. With conductor and orchestra in magnificent form, the Boston audience found the new work much to its taste and the electrical instrument or device that simulates the "peep-peep-peep" of a radio beam caused much comment. The young uniformed composer was present to acknowledge the hearty applause.

After intermission came that paragon of all technical virtues, Vladimir Horowitz, to amaze and thrill with his altogether remarkable interpretation of the Rachmaninoff Concerto No. 3.

Associate Conductor Richard Burgin took the helm for the fifth program of the supplementary series. The program included Mozart's Kleine Nachtmusik; the Brahms Third; Prelude to Khovanstchina by Moussorgsky plus his Pictures at an Exhibition, as orchestrated by Ravel. Mr. Burgin's skilful and musicianly readings gave much pleasure to an appreciative audience.

Popular Opera Series

At the Boston Opera House the Popular Price Grand Opera, Alfredo Salmaggi, director, presented a week of opera with those good old standbys, Aida, Cavalleria, Pagliacci, Lucia, Trovatore, Rigoletto, Carmen, Traviata and Norma. Within the limits imposed by the very name of the troupe, the Salmaggians made a creditable showing. Robert Shilton, a baritone new to these parts, particularly impressed with his excellent quality and fine timbre. His diction and phrasing are first class, and he seems to know exactly what he is about. Nino Carbone's Amonasro (in Aida) was sung with dignity and good style. Aida also brought much eclat, especially from the uniformed patrons, to the striking young prima ballerina, Cecile Lewin, whose Ballabili dance in Act II occasioned a veritable storm of yells, whistles and cheers.

Much else of interest took place during the fortnight, the highlights of which will be reported in the next issue.

ROBERT SHILTON AS RIGOLETTO in Boston opera series. He also appeared in leading baritone roles in Aida, Pagliacci, Trovatore and Traviata. (Photo by E. Zuniga.)

MONTREAL

By MARY E. COVERT

The month of February was a busy one for Montreal music-lovers. Violinists were the favorites during the first few days, headed by the English artist, Orrea Pernel, who gave an unusual program at the Feb. 3 meeting of the Ladies' Morning Musical Club at the Ritz-Carlton Hotel. Bach's unaccompanied D Minor Sonata was noteworthy for Miss Pernel's pure tone. She also scored in Beethoven's F Major Sonata. A Sonata by Quincy Porter, head of the New England Conservatory, was introduced.

Two local violinists gave recitals on the 4th and 5th. Noel Brunet, winner of the Provincial Prix d'Europe in 1936 and gold medalist of the Brussels Conservatoire, was heard in an exacting program at Plateau Hall. Mona Onderet, young violinist, daughter of Maurice Onderet, one of Montreal's finest violinists, received a fine reception from a notable audience.

Symphonies occupied the musical headlines on Feb. 7 and 8. Opportunity to observe the contrast between a large and small orchestra was afforded by first attending the wonderful program given by the great Minneapolis Symphony at the St. Denis Theatre. Mitropoulos won an ovation. Weiner's orchestral version of Bach's Organ Toccata and Fugue in C Major brought the concert to a thrilling close.

On the following night, Montrealers heard the Little Symphony, conducted by Bernard Naylor, here from England for the duration. The small hall, the Hermitage, was particularly appropriate for this delightful concert.

Bidu Sayao delighted her audience in her recital at His Majesty's Theatre on Feb. 14. A program including operatic arias, a group of Portuguese and Spanish songs was artistically sung.

Henry Schmolka's recital at the Hermitage included songs by such composers as Mahler, Moussorgsky and Peter Warlock, some never heard in Montreal before.

The highlight of the following week was the Women's Symphony concert at Plateau Hall. Ethel Stark conducted and the soloist was Henrietta Schumann. This splendid visiting artist was the "star" in Rachmaninoff's 2nd Concerto for piano and orchestra. Other works heard were Mendelssohn's seldom played Scotch Symphony, Holst's St. Paul's Suite for strings, and the Marriage of Figaro overture by Mozart.

Brooklyn Society in U. S. Works

The Brooklyn Chamber Music Society gave an all-American program at the Academy of Music on Feb. 8. Works heard were the Quartet for Strings by Douglas Moore; songs by Woodman, Nordoff, Gershwin and Ilgenfritz, sung by Judith Doniger; the Suite for Viola and Piano by Paul Creston, played by Alfredo Baldassarri and the composer; two piano solos, Dirge and Vague Memory, by Augusta Tollefsen, played by Mme. Tollefsen; and the Quartet for Piano and Strings by Arthur Foote.

Vivienne Simon to Wed Sergeant

Vivienne Simon, radio and concert artist, is engaged to marry Sergt. Elliott Bowden of the Army Air Force, it was announced by her parents, Mr. and Mrs. David Simon. Miss Simon attended Hunter College and was graduated from the Juilliard Graduate School where she studied with the late Charles Hackett.

BUFFALO

BUFFALO, N.Y.—Under the leadership of Mrs. Edgar F. Wendt, a special committee has been organized and is making an appeal to residents to subscribe the $18,000 necessary to continue the Buffalo Philharmonic. Mrs. Wendt, who is seeking especially for members to join the $100 Club, has reported progress is steadily being made.

Among the gifts to the Philharmonic fund have been one of $1,000 from the National Gypsum Co., which, through its president, Melvin H. Baker, announced that it would sponsor the Feb. 25 "pop" concert, under Franco Autori, conductor. Officers were confident the $18,000 needed to complete the season would be raised. The Buffalo Junior League has appointed a committee to secure subscriptions, in a telephone campaign, and will also sponsor dances to be held after the "pop" concerts.

Mrs. James Howe, wife of the president of the Philharmonic Society Association, has instituted a campaign for funds from some 800 persons who formerly contributed to the support of the ensemble.

That the crisis in the Philharmonic's career was caused by efforts of a group to secure control was denied by Charles Buffalino, president of the Buffalo Musicians Union. He has asserted that "the union does not want to run the orchestra," although at the same time declaring he had sufficient financial backing to continue the ensemble if certain changes were made. Another stumbling block has been the reduction in the city budget of the amount usually allocated for the orchestra. A request for $35,000 was cut to $7,000.

The musicians themselves, who had not been paid for two weeks, voted to give the Feb. 15 concert. Chancellor Samuel P. Capen, of the University of Buffalo, spoke during the program and urged residents of Niagara County to support the orchestra. He declared it would be a "calamity" if the Philharmonic were allowed to "go down to defeat for a mere $18,000." Pledge cards were distributed by the Women's Philharmonic Committee, of which Mrs. George L. Mathewson is chairman.

The program was rearranged by Franco Autori, conductor, and resulted in the first hearing anywhere of a work by a Buffalo composer, Arnold Cornelissen, whose Serenade Infantine, dedicated to his granddaughter, was offered with the composer conducting. The four-part opus won an ovation for the players and composer and led Mr. Cornelissen to add his plea for the continuance of the orchestra. Mr. Autori opened the concert with Samuel Barber's Adagio for String Orchestra. The Franck Symphony was the other number.

Cleveland Orchestra in Visit

The Cleveland Orchestra visited Kleinhans Music Hall on Feb. 18 with Dr. Frank Black as guest conductor. Several Wagnerian morceaux, including the overture and Bacchanale from Tannhäuser, the preludes to the first and third acts of Lohengrin and the Ride of the Valkyries were heard as well as the Brahms Second Symphony. Dr. Black added Morton Gould's arrangement of When Johnny Comes Marching Home as an encore.

In the Zorah Berry Series, the most recent attraction was the Don Cossack Chorus, with Serge Jaroff again a dominating conductor.

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BALTIMORE

By GUSTAV KLEMM

A packed Lyric Theatre, plus hundreds of standees, heard the season's final concert of the Baltimore Symphony, under Reginald Stewart, on Feb. 27. As an experiment, the time was moved forward to 4 p. m., and an All-Request Program, compounded from nearly 3,000 ballots, aroused considerable interest. Mr. Stewart made a seasonal farewell speech during which he expressed the hope that the orchestra would soon have seasons of 28 and 30 weeks, a hope which the immediate applause of the audience heartily endorsed. Several encores were given.

Several of the orchestra's distinguished soloists appeared at the Sunday night concerts, Joseph Rizzo, harpist, playing the Introduction and Allegro by Ravel, and Bruno Labate, oboe, two of his own compositions on the following Sunday.

Percy Grainger received an ovation as soloist at the final mid-week concert, playing for the first time here Delius' Piano Concerto, a work of beauty and musical interest. The entire program was recorded by the OWI for subsequent overseas broadcast, the second of the orchestra's concerts to be so honored.

Milhaud Premiere

On Feb. 20, Mr. Stewart conducted the American premiere of Milhaud's Concerto for flute, violin and orchestra, the soloists being Rene Le Roy and Roman Totenberg, both first-chair members of the orchestra. (These two and six others of the Baltimore Symphony were recently engaged by Stokowski for the New York City Symphony.)

Ezio Pinza, basso, was soloist with the National Symphony on Feb. 22 and scored a real success with the audience who persisted in their applause until the "Met" star advised them that no other musical items had been prepared. The orchestra, under Dr. Hans Kindler, gave the American premiere of a delightful work by Dag Wiren, a Serenade for string orchestra.

An All-Tchaikovsky program was presented by Eugene Ormandy and the Philadelphia forces on March 1, the Russian composer being represented by his fantasia, The Tempest (a "first" here); Romeo and Juliet, and the Fifth Symphony, all meticulously mounted and presented.

A capacity audience greeted the appearance at the Lyric of the Don Cossack Chorus, headed by Serge Jaroff. As before, the group stirred by the perfection of their singing and amazing vocal effects.

Peabody Concerts

Alexander Sklarevski, pianist, member of the Peabody faculty, opened that institution's Patriotic Series before an audience that found much to please them in the artist's interesting program. The afternoon closed with a group of finely played Chopin. Sascha Jacobsen, violinist, was heard on the following week, his program including several unfamiliar items. The staff member on the following week was Dr. Charles Courboin, organist, who revealed again his superior artistry in a program that exploited the full resources of the organ.

Igor Gorin, Russian-American baritone, brought to a close the Peabody Friday afternoon programs. It was his first appearance here in recital and, judging from the warmth of his reception, his debut will be long remembered. His fine vocal equipment and sincere musical approach gave his program high artistic value and beauty.

Several special programs have been given at the Peabody, one by Ralph Kirkpatrick, harpsichordist, and another by E. Power Biggs, organist . . . The Musical Art Quartet continues its alternate Monday programs. Bruno Labate, oboist of the Baltimore Symphony, appeared with the group on March 5 in a Mozart chamber work.

For the second consecutive year the spring season of opera here by the Metropolitan has been cancelled. Frederick R. Huber, local representative for the "Met," announced that prevailing transportation difficulties as stated by Edward Ziegler, assistant general manager, made the cancellation imperative . . . One hundred members of the Baltimore Inter-High School Orchestra were massed with the Baltimore Symphony for the final concert of the Young People's series on Saturday morning, Feb. 26.

ADDRESSES WANTED

The Musical Courier desires to obtain the present addresses of the following:

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Jackson, Adele
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Johnson, Kay
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PITTSBURGH

By RALPH LEWANDO

At a special concert of the Pittsburgh Symphony, 13-year-old conductor Lorin Maazel and 15-year-old Byron Janness, both of this city, revealed their rare talents before a huge throng. Master Lorin presented from memory Glinka's Russian and Ludmilla Overture, Schubert's Unfinished Symphony, Borodin's Polovetsian Dances and Wagner's Rienzi Overture. It was a fascinating experience to watch this boy's amazing powers of musicianship and leadership, which won the whole-hearted support of the orchestra players and resulted in a thoroughly effective performance. His directing by memory of Rachmaninoff's Second Concerto, which Master Janness played with artistic command, was memorable. (Incidentally, the young conductor was engaged to lead the Montreal Symphony on March 17, with Pianist Sondra Bianca as soloist in Tchaikovsky's B flat minor Concerto.)

Featuring the final New Friends of Music event, Artur Schnabel's pianism in works of Mozart, Beethoven and Schumann was imbued with interpretative grandeur and exquisite poetry.

William Kapell's first recital here under YM-WHA Musical Society auspices indicated fine endowment that with further experience seems headed for the heights.

The Bach Choir of Pittsburgh, J. Julius Baird, director, gave a stirring world premiere of Elie Siegmeister's Abraham Lincoln Walks at Midnight, for baritone-narrator (James Achtzehn), chorus and orchestra. The composer conducted and won an ovation. The Choir also presented Hans Schimmerling's Ballad of the Golden Threshold and Bach's Phoebus and Pan.

Joseph Szigeti achieved laurels as soloist in concertos of Mozart (A), and Prokofieff (No. 1) with the Pittsburgh Symphony under Fritz Reiner. The orchestra added to its successes in presentation of works of Respighi, Bach-Cailliet, Glinka and Borodin.

Horace Kallen, brought here for a lecture on Freedom and the Artist at Stephen Foster Memorial by the In-and-About-Pittsburgh Music Educators' Club, delivered an impelling talk to a capacity audience.

The Pittsburgh Concert Society presented in joint recital Marjorie Casanova, organist, and Ethel Sellers McGill, soprano, with Ruth Perry Topping at the piano.

ELVIRA HELAL
made her third appearance of the season with the Creatore Grand Opera Company when she sang the title role in Lucia on March 16. Giuseppe Creatore again conducted.

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Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TIH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

March 21. Margaret Brady, soprano, TH, A.
March 21. Philadelphia Orchestra, Eugene Ormandy conducting; Westminster Choir; Alexander Brailowsky, pianist, Ellen Faull, soprano, soloists, CH, E.
March 21. Carole D'Arcy, mezzo-soprano, TH, E.
March 22. Zino Francescatti, violinist, CH, E.
March 22. Dougherty and Ruzicka, duo-pianists, TH, E.
March 23. Philharmonic-Symphony Society, Rodzinski conducting; William Kapell, pianist, soloist, CH, E.
March 24. Philharmonic-Symphony Society, same program as previous evening, CH, A.
March 24. Busch Chamber Music Players, TH, E.
March 24. New York Little Symphony, Joseph Barone conducting; CCH, E.
March 25. Dorothy Maynor, soprano, TH, A.
March 25. George Copeland, pianist, CH, A.
March 25. Philharmonic-Symphony Society, Rodzinski conducting; John Corigliano, violinist, soloist, CH, E.
March 25. Helvetia Maennerchor, TH, E.
March 25. Maria Gall, soprano, CCH, E.
March 26. Frieda Hempel, soprano, TH, A.
March 26. Philharmonic-Symphony Society, same program as previous evening, CH, A.
March 26. Celia Saloman, pianist, TH, 5:30.
March 26. Ray Lev, pianist, CH, E.
March 26. Freda Marcus, pianist, CCH, E.
March 26. Lucie Bigelow Rosen, thereminist, TH, E.
March 27. Artur Schnabel, pianist, CH, E.
March 27. Jane Courtland, pianist, TH, E.
March 28. Nota Camberos, soprano, TH, E.
March 28. New York Oratorio Society, Alfred Greenfield conducting. Annual performance of Bach Mass in B Minor.
March 29. Lillian Stephens, soprano, TH, E.
March 29. Philharmonic-Symphony Society, Leonard Bernstein conducting, CH, E.
March 29. Marion Lassen, soprano, CCH, E.
March 30. Boston Symphony Orchestra, Koussevitzky conducting, CH, E.
March 31. Philharmonic-Symphony Society, same program as March 29, CH, A.
March 31. Busch Chamber Music Players, TH, E.
April 1. Boston Symphony Orchestra, Koussevitzky conducting, CH, A.
April 1. Philharmonic-Symphony Society, same program as March 31, CH, E.
April 2. Marie Valois, mezzo-soprano, TH, A.
April 2. Philharmonic-Symphony Society, Rodzinski conducting, CH, A.
April 3. Nathan Gordon, violinist, TH, E.
April 3. Artur Schnabel, pianist, CH, E.
April 4. Jeannette Savran, pianist, CH, E.

Music Series Planned by National Arts Club

Five subscription concerts of early music being given at the National Arts Club, Gramercy Park, New York, by the Players and Singers, opened March 13 with a program of early music on instruments of the period by Suzanne Bloch, Herman de Grab, Erich Katz, Dorothy Minter, Martha Whittemore and a group of Renaissance recorder players, assisted by Ruth Kisch-Arndt, singer. Yves Tinayre, baritone, Edgar Varèse and his choir on March 27 perform music ranging from the 14th to the 7th Centuries. The American Society of Early Instruments, Ben Stad, director, and Mr. Tinayre will be heard on April 25 in a "consort" of early string music. Chamber music of the 17th and 18th Centuries will be played on May 8 by Eva Heinitz and Ernst Victor Wolff, with Mme. Kisch-Arndt as vocal soloist. A final program of Bach, Rameau, Couperin and Debussy will be given on May 22 by Frances Blaisdell, Egon Kenton, Lucille Lawrence, and choir.

PASSED AWAY

CARLO PERONI, 55, for more than 20 years the musical director of the San Carlo Opera Company, died on March 12 in a New York hospital. Born in Rome, Mr. Peroni studied at St. Cecilia Academy there and began his musical career as a trombonist, under Pietro Mascagni, at the Teatro Costanzi in Rome. He knew more than 60 operatic scores by memory and, with the San Carlo Company on its annual transcontinental tours, often conducted eight performances a week for seven or eight months. During World War I he was a bandmaster in the U. S. Navy. He had been an American citizen for a number of years previously. In 1941-2 he was a conductor of the Chicago Opera. Last summer he became conductor of the El Paso Summer Symphony concerts. He had also conducted in the Hollywood Bowl and in other cities, for the Scotti Opera Company and for Geraldine Farrar. Surviving are his widow, his mother, two sisters and three brothers.

LOUIS BAMBERGER, 88, patron of music, died on March 11 in South Orange, N. J. In 1922 he launched Station WOR in connection with his Newark department store, where it remained until transferred to New York two years ago. He also instituted the Bamberger Music Scholarships at the New York Institute of Musical Art and at a New Jersey school. Two sisters survive.

OTTO G. ALTENBURG, 58, a founder and former president of the Elizabeth, N. J., Philharmonic Society, died in that city on March 12. He headed his own piano firm. His widow, a son, a daughter and two brothers survive.

MRS. JOHN PHILIP SOUSA, 80, widow of the American composer and bandmaster, died in New York on March 11. Two daughters survive.

HELEN LOUISE TIFT BEEBE, who with her sister, Carolyn Beebe, organized the New York Chamber Music Society, long an active concert group, died in that city on March 13. A descendant of Elder Brewster, of Mayflower fame, Miss Beebe was born in Westfield, N. J., and formerly taught singing. Her sister survives.

SUMNER SALTER, 87, composer, organist and director of music at Williams College from 1905 until his retirement in 1923, died on March 5 in New York. A graduate of Amherst College, he studied music with Thayer, Paine, J. C. D. Parker and G. L. Osgood; served as organist of churches in Syracuse, New York, Atlanta and at Cornell, and conducted choral societies. A founder of the American Guild of Organists, Mr. Salter was warden in 1899 and president of the New York State Music Teachers Association in 1897-8. He married Mary Turner Salter, soprano and composer, who died in 1938. Surviving are two sons and a daughter, with whom he lived.

PERCY LEE ATHERTON, 72, composer of comic operas, songs, orchestral and other works, died in Atlantic City, N. J., on March 8. He was graduated with honors in music from Harvard in 1893 and studied at the Royal High School of Music in Munich; with Boise in Berlin, Sgambati in Rome, and Widor in Paris. From 1929 to 1932 he was acting chief of the music division of the Library of Congress.

MAX DESSAUER, 79, conductor and teacher, passed away on March 1 in New Haven, Conn.

RAYMOND A. MORRIS, 38, dean of music at Bishop College, Marshall, Tex., for the past seven years, died on March 1 in Newington, Conn. He was graduated from Yale University and obtained his master's degree from the Eastman School of Music.

H. BICKFORD PASMORE, 86, singer, teacher and composer, died in San Francisco on Feb. 25. He studied in Leipsic, and with Paul Torek translated into English Jadassohn's Manual of Harmony. Among his four daughters is Radiana Pazmor, singer.

HARVEY GRACE, 69, British music critic, and editor since 1916 of the Musical Times, died in London on Feb. 16. Born in Romsey, Dr. Grace served as organist and choirmaster of Chichester Cathedral from 1931 to 1938. He was the author of books on Bach and Beethoven and wrote A Musician at Large.

CARL WUNDERLE, 77, for 31 years a member of the Cincinnati Symphony, died on Feb. 16 in his home at Clifton, O. Born in Munich, he came to the United States in 1890 to appear at the Columbian Exposition in Chicago and at the Cincinnati May Festival. He played with the Chicago Symphony for ten years and with the Pittsburgh Symphony for nine. In 1909 he joined the Cincinnati Symphony as a violist. He is survived by his widow, three daughters, a son, a brother and a sister.

GOTTFRIED F. KRITZLER, 68, a piano teacher for the past 44 years at the New York College of Music, died on Feb. 19 in a New York hospital. He studied at Leipsic Conservatory and in New York. Surviving are his widow, three sons, a brother and a sister.

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Spring Festival and Tests for Certificates Interest Members —Programs in N. Y.

In addition to the organization of chapters in La Cross, Wis., and Auburn, N. Y., Warden S. Lewis Elmer of the American Guild of Organists, announces that 100 colleagues were elected on March 6.

Attention of members is now being concentrated upon the annual examinations. The schedule for 1944 has been set. The test for the Choirmaster certificate is scheduled for May 3; Fellowship and Associate on May 25 and 26.

The National Expansion Campaign instituted by the Warden is bearing fruit, he reports. Organists are seeking information not only about the examinations but also the general activities of the Guild.

The Warden also issues the interesting news that an ambulance for the Army has been purchased through contributions by members. It will bear a suitable plaque with the name of the Guild.

Spring Festival Notes

Special services will be held at St. Paul's Chapel at Columbia University, at the Cathedral of St. John the Divine, Riverside Church and St. Bartholomew's Church in connection with the A.G.O. Spring Festival in New York from May 15 to 19. Recitals and lectures are to be presented at the Church of St. Mary the Virgin, St. Thomas' and St. Bartholomew's. As in the past, the annual election and dinner meeting will be at Schrafft's.

Already 111 manuscripts have been submitted in the organ composition contest, for which J. Fischer & Bro. are offering a prize of $100

Nies-Berger to Tour

His duties as organist of the New York Philharmonic-Symphony Society have restricted somewhat the plans of Edouard Nies-Berger to make his accustomed tour. However, following the close of the orchestral season next month, he will visit the South, appearing in Virginia and North and South Carolina.

Weekly recitals in New York's churches, which are numerous at this stage of the season, reflect the general country-wide situation in the opinion of Bernard R. La Berge, veteran representative of concert organists.

Mr. La Berge has already provided an active schedule for Carl Weinrich, who started his tour on Nov. 8 in Montreal; Nita Akin, whose season was inaugurated in October in Midland, Tex.; Catharine Crozier, now in the West; Walter Baker, Arthur Poister, Alexander Schreiner. John Harms, and others, including Dr. Charles Courboin, successor to the late Pietro Yon at St. Patrick's Cathedral, and Hugh Porter, who has completed his first trip of the season.

Central Presbyterian "Evenings"

Two more "Evenings of Music" remain in the series at Central Presbyterian Church, New York. Tonight (March 20), the program will be given by Horace Britt, cellist, Viola Wasterlain, violinist, Conrad Held, violist and pianist, with Hugh Giles again at the organ. The program includes works by Beethoven, Vierne, Tournemire, Dohnanyi and Brahms.

On March 27, Debussy's Blessed Damosel will be presented by the Women's University Glee Club (Robert Hilton, conductor), the Junior League Glee Club, the Women's Chorus of Central Church and Rose Dirman, soprano, Mildred Dilling, harpist, and Lilian Knowles, contralto. Mr. Giles will be at the organ.

BRITT TRIO ASSISTS at "Evening of Music" tonight (March 20) at Central Presbyterian Church, New York, with Hugh Giles, organist. The trio comprises Horace Britt, cellist; Viola Wasterlain, violinist; Conrad Held, violist and pianist. The concluding program in the series of three will be on March 27.

Other Interesting Events

The National Orchestral Association and the Dessoff Choirs will unite at St. Thomas' Church on the afternoon of April 16 in presenting Mozart's Mass in C Minor. Handel's Concerto for Organ and Orchestra will be played by Dr. T. Frederick H. Candlyn, who this season succeeded Dr. T. Tertius Noble as organist and choirmaster.

Bach's Passion According to St. John was sung at the Church of the Ascension on Feb. 27. Vernon de Tar, choirmaster, was at the organ. Soloists heard in a performance of reverent and moving quality were Rose Dirman, Marcella Uhl, Lucius Metz, Paul Matthen and Raymond Otto. Wartime necessity had placed the hour at seven, a city-wide blackout being scheduled soon after nine.

Bach's Mass in B Minor was given in two sessions on March 4 at First Presbyterian Church, New York, the first beginning at 5:45 p. m. the second at 8. Soloists were Rose Dirman, Amy Ellerman, Edward Kane and Elwyn Carter.

New Issues for Easter

Passion Week and Easter numbers are plentiful this season; several new numbers are available, as well as new issues of familiar items. Among the cantatas issued for the first time is Mary Magdalene, by Hermene Warlick Eichhorn, to a text by Rose Myra Phillips. J. Fischer & Bro., New York.

With male singers at a premium, the composer has set her score for three-part women's chorus. The solo voice is the mezzo soprano; also there are brief interludes for a reader or speaker. The simplicity of the work aids in its effectiveness.

THE STONE IS ROLLED AWAY, by Rudolf Friml. G. Schirmer, Inc., New York. 40c.

For mixed chorus and piano or orchestra, this new Easter cantata, text by J. Keirn Brennan, lists seven soloists, each portraying a definite role. The story of the Resurrection is briefed into 19 pages, with divided chorus and brief solos. Not difficult.

STABAT MATER, by Dr. Martin G. Dumler. J. Fischer & Bro., New York. $1.

First performed in 1935 at the Cincinnati May Festival, this extensive work, for solo voices, chorus, orchestra and organ, is particularly timely. Gabriel Engel has provided extensive analytical notes to aid in its presentation.

For Organ

RESSURECTION, by Edouard Nies-Berger. H. W. Gray Co., Inc., New York. 75c.

The Saint Cecilia Series of organ compositions issues this timely opus by the New York Philharmonic-Symphony Society's organist. It is a moodful work, depicting the morning of Easter, the distant chiming of church bells, a soft, slow chant, rising to full ecstasy and then dissolving into that mysterious realm, higher and higher. The composer also remembers he belongs to the contemporary idiom.

MASTERPIECES OF ORGAN MUSIC. The Liturgical Music Press, Inc., New York. $1.50.

Folio No. 4, also under the editorship of Norman Hennenfield, comprises three numbers of Samuel Scheidt: When Jesus on the Cross was Found, We All Believe in One True God, and a Courante. As in the other volumes, a brief biographical sketch of the composer provides a preface. The first item is a chorale-prelude of six verses. The second lists the chorale in the bass with ingenious imitations. The courante is an interesting rhythmic study.

SSAA

HALLELUJAH, from Judas Maccabaeus, by Handel. G. Schirmer, Inc., New York. 15c.

The arrangement is by David Shand and should provide a change from the usual offering at Easter-tide of the more familiar chorus from Messiah.

SATB

CHRIST OUR PASSOVER, by F. Campbell-Watson. M. Witmark & Sons, New York. 18c.

A majestic setting of the Biblical text with frequent key changes, divided parts, an *a cappella* section, a brief octave episode for the men, all adding interest.

ALLELUJA, CHRIST IS RISEN, F. Campbell-Watson. M. Witmark & Sons, New York. 18c.

The composer makes use of an ancient Lydian Alleluja, announced in unison by the male voices and then repeated by the mixed chorus. Rhythmic changes and *a cappella* episodes add novelty.

O DIVINE REDEEMER, by Gounod. Hall & McCreary Co., Chicago. 18c.

The well-known solo is here arranged by Noble Cain for mixed chorus. Certain adjustments have been made in the text and vocal line. Particularly effective is the movement of the divided male parts at the close.

GOD SO LOVED THE WORLD, by John Stainer. Hall & McCreary Co., Chicago. 12c.

For choruses unable to present the entire Crucifixion, this familiar excerpt from the oratorio is made available.

THE SACRIFICE, by Joseph Parry-J. M. Weber. Galaxy Music Corp., New York. 15c.

An *a cappella* number, with Welsh text provided to the hymn of Charles Wesley. Not difficult and especially adapted to this season of the year although not limited as the hymn text is familiar. Griffith J. Jones has arranged the number skilfully.

GOD IS WISDOM, GOD IS LOVE, by Powell Weaver. Galaxy Music Corp., New York. 16c.

An alto solo sets the mood and is repeated just before the close. In between are some abrupt key changes, a brief canon and some enharmonic modulations all of which add color before a rising climax in which the sopranos are divided at the close.

Sacred Solo

SUCH AS I HAVE, by Mortimer Browning. Carl Fischer, Inc., New York. 60¢.

The story of the lame man, as adapted from Acts III, is told by the contemporary composer in modern musical dress. It is issued in two keys. The high voice version has an A flat top. Declamatory rather than lyric.

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J. FISCHER & BRO. CELEBRATES 80th YEAR OF PUBLISHING

The music publishing firm of J. Fischer and Bro. is celebrating its 80th anniversary. It was founded on April 4, 1864, in Dayton, Ohio, by Joseph Fischer, organist and choirmaster of the Emanuel Church of that city. Some nine years later the business was moved to New York, where Joseph Fischer continued his professional activities as director of music at the Church of the Most Holy Redeemer.

By 1884 the activities of the firm had increased to such an extent that Joseph Fischer relinquished his professional work to devote all his time to the editing and publishing of music. This same year the business was moved to the Bible House at Astor Place, New York, and remained at that address for more than forty years.

When the founder died on Nov. 24, 1901, his two sons, George and Carl T., who had assisted their father for some years, took over active management of the business, with the former as President and the latter as Secretary-Treasurer. Papers of incorporation were taken out under the laws of the State of New York in 1906. The rapidly expanding catalogue made it necessary during the middle twenties to cast about for larger quarters, which were finally located at 119 West 40th Street.

With the exception of its press work, which is handled by sub-contractors, and plate storage facilities, all other factors in the pursuance of its business are handled from this office. While a considerable demand for the publications of this house emanates from other countries—England, Australia, and Canada—the principal market is centered in the United States. Recent years have, as a result of unsettled conditions, curtailed some of the foreign interest, but there is every indication that there will in the future not only be a resumption of this flow of material to other lands, but that it will be subject to enormous expansion. Rushworth and Dreaper of London are agents for the British Isles.

Issued Church and Secular Music

While practically all of the early publishing efforts of J. Fischer & Bro. were confined to music for the Catholic Church, the catalogue in its development gradually embraced every known type and form of music and is now considered one of the outstanding publishing achievements of the present day.

Among the composers represented in the catalogue are Deems Taylor, Howard Barlow, Abram Chasins, Joseph Clokey, R. Nathaniel Dett, Alexander Gretchaninoff, A. Walter Kramer, Guy Maier, William Grant Still, Albert Stoessel and Pietro Yon.

CARL T. FISCHER,

President of J. Fischer & Bro., New York music publishers. (Photo by Old Masters Associates, Inc.)

Two of Deems Taylor's operas, The King's Henchman and Peter Ibbetson, were published by this firm, the former in 1929 and the latter in 1931. Both of these works were premiered at the Metropolitan Opera House.

Upon the death of the Editor and President, George Fischer, on Aug. 23, 1941, his brother, Carl T. Fischer, who has also been Treasurer of the Music Publishers Association of the United States for many years, assumed the Presidency. Other officers are Joseph A. and Eugene H., sons of George Fischer, respectively Vice-President and Secretary, and Robert, son of Carl T., who is Treasurer. Editorial work was taken over by Dr. Howard D. McKinney, Professor of Music at Rutgers University and an associate of George Fischer for many years. His books, Music In History and Discovering Music, are well known to musicians in this country and Canada.

An interesting project of the firm, started in 1923, has been the publication of a house organ under the name of Fischer Edition News.

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New Music Reviews

For String Quartet

FOUR BAGATELLES, by William Kroll. G. Schirmer, Inc., New York. Score, $1.50, parts, $1.50.

This is No. 29 of the series of Schirmer Study Scores. Mr. Kroll's works are clearly conceived and picturesque. The titles are Coquette, Giocoso, The Veiled Picture, and Mood. Each is a brief genre picture. Because of the lack of complex form and harmony (only a touch of modernism is found in The Veiled Picture), these are excellent works for use in ensemble training by young players.

For Piano Solo

THE THREE BONN SONATAS of Beethoven, edited by Felix Guenther. Mercury Music Corp., New York. $1.

This set of three early Beethoven sonatas is the fourth issue in the Mercury Masterpiece Series. The works were first published in 1783, when Beethoven was about thirteen years old, upon the recommendation of his teacher. The sonatas are not comparable to the later ones, but they do foreshadow what was to come. The first two are in the conventional three movement form and the third is a theme and variations. The publication will, no doubt, be of special interest to Beethoven students and in general it is a contribution of considerable musicological as well as practical value.

For Voice and Piano

FOUR SERIOUS SONGS, Brahms; sole American issue of the original Simrock edition. Associated Music Publishers, Inc., New York. 75¢.

Brahms' last songs are "musts" for conscientious vocalists. Here the firm of Associated follows its recent issue of the two alto songs with viola by the same composer with these four great vocal evocations of Biblical texts. There are four arrangements for different vocal ranges, but the present one is for soprano or tenor. The compass is from middle B to A above the staff. There is an English version in addition to the German text.

For Flute

CADENZAS FOR MOZART'S FLUTE CONCERTO IN G MAJOR (K. 313), by Georges Barrère. Galaxy Music Corp., New York. 60¢.

One of a series of works which this master of the flute has transcribed for Galaxy. There are three cadenzas for this concerto, the first being the longest and most elaborate, concluding with a sweeping climax, trills, *glissandi* and a high run. The second is of more delicate witchery, as befits an *adagio* movement, and includes alternate versions, while the last, a *menuetto* section, is grave and measured. The finesse of the arrangement prompts a desire to hear Mr. Barrère perform the work.

Songs

MOONLIGHT, SILENCE, and GIPSY MELODIES, by Frank La Forge. Carl Fischer, Inc., New York. The first two, each 50¢, the last, 75¢.

These new numbers by Mr. La Forge are well designed and effective, as his compositions usually are. Moonlight, dedicated to Helen Traubel, is an impressionistic picture for high voice, text by the composer. The voice has long lines and sustained tones, while the piano weaves chromatic sequences about it. Range, F sharp to G sharp.

Silence has a text by Desire E. Shaw, which describes a sunset mood picture of the woods. This also is simply written for the singer, who declaims the text "dreamily." It is for medium voice, D to E.

Gipsy Melodies is a nine-page bravura work, based on Brahms' Hungarian Dances, with words by Mr. La Forge. He artfully weaves them into a whole, so that the melodies modulate into one another. The text is of the rousing variety, as these denizens of the road break camp in the morning and fare forth to seek "love and liberty." The range is from E natural to A flat above the staff.

With the Publishers

Ballad For Americans by Earl Robinson and John Latouche has been recommended by the New York State Department of Education for use in the observance of Bill of Rights week. The Ballad is a patriotic cantata and has been published by the Robbins Music Corp.

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Bela Bartok has completed the score commissioned by Serge Koussevitzky for the Koussevitzky Foundation and it was heard for the first time on March 17 in Boston. It will be choreographed by Antony Tudor and produced by Ballet Theatre next season. Bartok works are published by Boosey & Hawkes.

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Louis Untermeyer's lyrics for the new Soviet Anthem will be published by Broadcast Music, Inc. Because it is obviously in the national interest to permit free and unrestricted performances of the national anthem together with its lyrics, the firm has announced that the Untermeyer lyrics may be performed publicly and privately without any compensation for performing rights and may be reprinted by any newspaper in the United States upon giving credit to the publisher.

•

The Independent Music Publishers have announced a prize contest for American composers. There will be a $500.00 cash award and the prize winning work will be published by the Independent Music Publishers through Arrow Music Press, Inc. The composition must be suitable for performance by a standard symphony orchestra and should not be less than five minutes nor more than twenty minutes in length. The work may have been written any time since 1934. Only composition of which the composer owns or controls the copyright should be submitted. Manuscripts must reach the office of the Independent Music Publishers not later than Sept. 15, 1944. Serge Koussevitzky, Nicolai Berezowsky and Aaron Copland are to be the judges.

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Francisco Mignone's Four Churches will be performed by Toscanini and the NBC Symphony on April 2. This marks the third hearing of the work in this country; the first performance was under the baton of the composer and later it was presented by Eric Leinsdorf and the Cleveland Symphony. It has been published by the Edw. B. Marks Music Corporation.

New Henry Hadley Library Opened

The National Association for American Composers and Conductors sponsored the opening of the new Henry Hadley Memorial Library in the Music Division of the New York Public Library on February 12.

A short musical program and speeches by Franklin F. Hopper (director of the Library) and John Tasker Howard featured the presentation.

Give War Stamp Concerts

Ray Lev, pianist, was heard on March 5 and Percy Such, cellist, on March 12 in the War Stamp Concerts presented at the Brooklyn Museum under the direction of David Le Vita. On March 19 the Kolisch Quartet, Paul Wittgenstein, pianist, and Sidney Powers, clarinetist, gave the program. Robert Kitain, violinist, appears on March 26.

RUSSELL GERHART,

conductor of the Altoona Civic Symphony, will have Lois Bannerman, harpist, as soloist at the March 30 concert, concluding his season. On May 4 the fourth annual Spring Pop Concert will be presented.

MINNEAPOLIS

By EARLE G. KILLEEN

The winter concert tour of the Minneapolis Symphony—thirty-four concerts covering over 7,000 miles—denied the city its accustomed symphonic fare recently, but greatly reduced the competition with recitals for five weeks.

The outstanding recital of this interim was that of Alexander Brailowsky, pianist, in Northrop Memorial Auditorium, the fourth in the University of Minnesota Artists Course. Afterward came encore after encore until the program was almost doubled in length, and it seemed that every shade of beauty of which the piano is capable had been revealed by Brailowsky.

The Thursday Musical, under the able guidance of Mrs. H. S. Godfrey, is experiencing a very successful season. One important activity is the monthly recital by artist-members. The February concert was given in the Y.W.C.A. Auditorium by Penny Perry, soprano; Madeline Forthman Boyer, piano; and Karen Dene, flute. Grace Aker played the song accompaniments.

Clyde W. Stephens, pianist, of the Music Department of the University of Minnesota, and Eric Wahlin, cellist, were heard in Music Hall. The Beethoven Sonata No. 3 in A major and the Grieg Sonata, the Bach Suite in G major for cello alone and the Polonaise in E flat minor and Ballade in A flat major for piano, were heard. Both players are skilled in the subtleties of sonata playing and gave an artistically convincing performance.

An event of special interest to organists of this city, was the return of Arthur Poister, now a member of Oberlin Conservatory, for a recital in Northrop Auditorium. His playing was enjoyed by a large audience in works of Hanff, d'Aquin, Bach, Mozart, Brahms, Delamarter, Vierne, Karg-Elert and Dupré. Mr. Poister evokes concert values of considerable brilliance without forcing orchestral effects and is consistent with the ideals of the French school.

Illinois Wesleyan Presents University-Philharmonic

BLOOMINGTON, ILL.—Early in May, the Bloomington Normal Philharmonic Orchestra will complete the current concert calendar of the Bloomington Amateur Musical Club, with Stephan Bardas, pianist, as soloist. Mr. Bardas was recently heard at Northwestern University, Evanston, Ill., and in a Chicago recital at Kimball Hall. Other artists who have appeared in recitals on the Amateur Musical Club series this season include Anne Brown; Argentinita and her ensemble; and Caroll Glenn.

At its February concert in Presser Hall, the University-Philharmonic was led by its regular director, Robert Hargreaves with Russell Hollinger, tenor, soloist. Mr. Hargreaves has trained his semi-professional group into an ensemble of expert players.

Stueckgold Becomes Citizen

Prof. Jacques Stueckgold, formerly a Polish citizen, was naturalized as an American on March 7.

Across the Country

BIRMINGHAM, ALA.—Two concerts presented in February by the Birmingham Music Club on its Artist Series proved immensely popular with audiences. The Don Cossack Chorus, under the direction of Serge Jaroff, won the enthusiastic applause of a large audience. The Minneapolis Symphony, under Mitropoulos, with Artur Rubinstein, pianist, as soloist, drew the largest audience of the season. Mr. Rubinstein played the Grieg Concerto with the orchestra. Next on the Artists Series will be the Ballet Theatre. Oscar Levant will close the series in April.

The Bush Hills Music Club sponsored a War Benefit Concert, presenting Sgt. David Freed, former member of the Curtis String Quartet and cellist with the Radio City Orchestra. Proceeds from the concert were given to purchase instruments for service men in army camps.

The Birmingham Chamber Music Society at its last meeting played a Quartet in D minor, Op. 10, by G. Achley Brower, head of the Theory Department of the Birmingham Conservatory of Music.

ALICE GRAHAM

OMAHA, NEBR.—The Tuesday Musical Club brought Leonard Warren, baritone of the Metropolitan, for an exciting February recital. The high spots were the dramatic arias on the program and four or five others which the artist added in response to genuine ovations. Milford Snell, pianist, shared honors with Mr. Warren, and presented piano solos, winning an encore.

The Morning Musical presented a talented trio: Mary Becker, violinist; Suzette Forgues, cellist; and Ada Kopetz, pianist, at Joslyn Memorial Concert Hall, in a program of violin solos and chamber music.

The Nebraska Federation of Music Clubs sponsored Maurice Dumesnil, an artist well-known to Omaha, in a lecture-recital in Joslyn Memorial Concert Hall. The program was principally French and American, with a group by Argentine, Brazilian and Spanish composers. H.M.R.

ANN ARBOR, MICH.—Mischa Elman appeared in a recital of violin music on Feb. 10, his first appearance here in 19 years. One wonders why we had to wait so long, as he gave one of the most delightful performances of any violinist heard here in years, ably assisted by Leopold Mittman. Their readings of the Handel Sonata in A Major and the Brahms Sonata in D minor were a real joy. It would be difficult to match the exquisite delicacy of the Chausson Poème and the brilliant execution of the Paganini-Auer Caprice, No. 24. Elman added to this satisfying list the Schubert Ave Maria.

The Choral Union Series came to a fitting close on March 6 when Ezio Pinza gave a fine song recital, accompanied by Gibner King. The soloist offered some rare and much enjoyed Italian arias and songs, English and French groups, all done artistically. It was a memorable performance.

A. McL. T.

COLUMBUS, O.—Ohio State University is establishing a School of Fine and Applied Arts. A director will be named by the university trustees to absorb the work of the present Department of Fine Arts, of which Prof. James F. Hopkins is chairman.

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IN STUDIO AND SCHOOL

Mr. and Mrs. Edoardo Eitelman Present Pupils

PHILADELPHIA.—Before a capacity audience at Presser Auditorium, with standees extending into the foyer, Mr. and Mrs. Edoardo Eitelman, who opened vocal studios in this city last October, presented on Feb. 21 a program of operatic excerpts by pupils who have studied with them in the intervening four months. The Eitelmans, American-born singers and teachers, maintained vocal studios in Milan before the outbreak of the war.

Scenes complete with settings, costumes and action from Il Trovatore, Porgy and Bess, and Faust were sung in English, from Cavalleria Rusticana in Italian and from Carmen in French. Outstanding were the performances of June Alden, lyric soprano, Margery Bozarth, mezzo-soprano, Elain McCann, dramatic soprano, and Miriam Girard, contralto. Each of these young artist-pupils demonstrated a clarity and evenness of vocal tone throughout the range and an assured stage presence that bespoke sound training. A high point of the interesting program was the Church Scene from Faust, sung by Mr. and Mrs. Eitelman, whose vocal and histrionic poise made them immediate favorites with the audience in this, their first public performance in Philadelphia.

Mr. Eitelman announced that their pupils would be presented in subsequent performances on a more elaborate scale at regular intervals. N. R.

Gescheidt Students Active

Beatrice Donley, contralto soloist in Raleigh Methodist Church and at Durham Presbyterian Church, has been reengaged as head of the vocal department at Meredith College, Raleigh, N. C. Recently she was heard in three performances of Messiah and in recital at Danville, Va., and Durham.

Helen Harbourt, dramatic soprano, appeared in Messiah with the Ridgewood, N. J., Oratorio Society and at Second Union Congregational Church of Upper Montclair, N. J. Miss Harbourt sang the same work with the Paterson Oratorio Society and at Maplewood Presbyterian Church. She was soloist with the Metropolitan Glee Club in New York and the Orpheus Male Chorus in Newark, N. J.

Edythe Poynter, contralto soloist at Watchung Congregational Church of Upper Montclair, N. J., was the Adah in the Montclair Operetta Club's production of Naughty Marietta.

John Pettersson, tenor with Fred Waring's Glee Club for five years, was soloist in Bach cantatas with the Harms Choral in New York.

Byrtie Ladd, mezzo-contralto, soloist at the Community Church, Great Neck, L. I., gave a recital for the Women's Guild and for the Women's Club of that community.

Hayes Gordon, bass-baritone, is appearing in Winged Victory on Broadway.

Helen Albok, coloratura soprano, was soloist with the Hungarian Artists' Association and at a recent Hungarian memorial in New York, at the 4th War Bond Rally under Hungarian auspices and at a March of Dimes rally.

The foregoing artists are from the Adelaide Gescheidt studios in New York.

Queena Mario Studio Activities

Dorothy Stahl, soprano, has made recent solo appearances with the Dessoff Choir in Williamstown, Pa., and at Carnegie Hall with the National Orchestral Association in the Mozart Mass in C Minor.

Annette Burford has been appearing as featured soprano on Music for Half an Hour program Monday afternoons on WOR and substituted for Frances Greer on the Music for an Hour Program, also on WOR, with John Baker, one of the regular artists on the program, studying with Mme. Mario. Miss Burford also sang at a Victory Concert in the Public Library and in the Metropolitan Museum. Mr. Baker has sung six roles in twelve performances since joining the Metropolitan Opera this Fall. He was soloist at the Brooklyn Morning Choral in the Academy of Music and on the Metropolitan U.S.A. program over NBC. Andzia Kuzak has returned to the Detroit Civic Opera Company to sing the leading soprano roles in Sari and Robin Hood.

Two out of the four principals in Mayor La Guardia's presentation of Martha at City Centre Theatre study with Mme. Mario. Ethel Barrymore Colt and Edward Kane. Miss Colt sings La Traviata and Mr. Kane Cavalieria Rusticana in the two-week tour of the New York Opera Guild. Genevieve Larson is soprano soloist at the Eighth Church of Christ, Scientist in New York City. Vivian Bauer was the contralto soloist with the Scotia New York Octavo Singers in Messiah, in Schenectady and on the Hanya Holm dance program. Audrey Bowman sang over the Municipal station WNYC Jan. 25 for CDVO.

CAMILLE LUCIE NICKERSON,
Creole singer and diseuse, a member of the Howard University faculty, gave a recital on March 5 at New York Times Hall. Creole songs were included on her program, and the singer wore a different costume for each group.

Duo-Piano Course at Juilliard Given by Morley and Gearhart

A course in two-piano ensemble, for pianists and auditors, will be given by Virginia Morley and Livingston Gearhart at the Juilliard Summer School. Technic and literature of two pianos, for concert, radio and teaching, will be discussed, with pianists paired according to grade, aim and ensemble.

Dean Oscar Wagner of the Juilliard Graduate School played Gershwin's Rhapsody in Blue at the fifth and concluding lecture-recital given by Frederick Jacobi at the school on Feb. 22 when the American composer was discussed. On Feb. 24 a recital was given by Marcel Grandjany, harpist, Nora Fauchald, soprano, and Josef and Rosina Lhevinne, pianists, all faculty members.

Compositions of Daniel Gregory Mason were interpreted on Feb. 15. Students participating included Hadassah Sahr, Jeanne Therrien, Carol Seeger, Jeanne Rosenblum, Ruth Duncan, Jane Carlson, Mary Young Vance, and Cecile Le Page.

Excerpts from operas were presented by students of Queena Mario's classes on Feb. 19 at the school.

Recent activities of students of the Juilliard Graduate School included: Annette Burford, appearing on Monday afternoons over WOR; Aaron Chaifetz and Andor Toth, violinists, with the Scranton Philharmonic; Mary Frances Lehnerts, mezzo-soprano, touring in North and South Carolina; and Helen Taylor in a group of her own compositions over WNYC with Margaret Fountain, violinist.

Cape Cod Musical Arts Center Names Stage Director

EAST BREWSTER, MASS. — Charles Ashley has been appointed General Stage Director of the Cape Cod Musical Arts Center. Mr. Ashley has had experience both in this country and abroad. Among the personalities and works that he has directed are the complete Gilbert and Sullivan repertory, Leslie Howard, Billie Burke, Bertha Kalisch, Lou Tellegen, Noel Coward's Marquis, and Arthur Byron. He has also directed the repertoire of the Bernhardt Theatre in Paris and Olga Nethersole in London. His father was manager of the Opera Comique Theatre in London during the original productions of the Gilbert and Sullivan operettas.

Tom Scott, whose arrangements are heard on Fred Waring's radio programs, will teach microphone technic and modern vocal methods this summer.

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